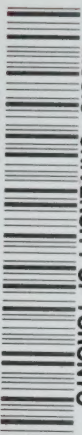


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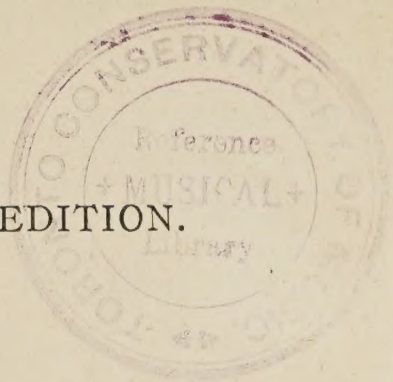




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NOVELLO'S ORIGINAL OCTAVO EDITION.



ST. MARY MAGDALEN

A SACRED CANTATA

THE WORDS COMPILED AND WRITTEN BY THE

REV. WILLIAM JOHN SPARROW-SIMPSON, B.A.

(TRIN. COLL., CAM.)

THE MUSIC COMPOSED BY

JOHN STAINER.

THIS CANTATA WAS WRITTEN, BY REQUEST, FOR PERFORMANCE AT THE
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ST. MARY MAGDALEN.*

No. 1.—OVERTURE WITH RECITATIVE.

RECITATIVE.—*Bass.*

“Behold, a woman in the city, which was a sinner, when she knew that Jesus sat in the Pharisee’s house, brought an alabaster box of ointment, and stood at His feet behind Him, weeping. And she began to wash His feet with tears, and to wipe them with the hairs of her head, and kissed His feet, and anointed them with the ointment.” *St. Luke vii. 37.*

SCENE I.

The Magdalen in the House of Simon.

No. 2.—RECITATIVE.—*Bass.*

“Low bending o’er His feet in love and dread,
Blind with the tears of anguish and of shame,
She bows in deep abasement,—tears are flowing
Forth from her broken heart, and from the vase
Broken, the costly offering slowly pours
Rich fragrance on the tear-dew’d feet of Christ.”

No. 3.—SONG.—*St. Mary Magdalen.—Soprano.*

“Ah, woe is me! What tho’ my voice of wailing
Thro’ the long night ascends to angel ears,
Too well I know, in anguish unavailing,
Pour I the torrent of unheeded tears.”

“Ah, what am I?—Once heaven so blue and golden
Glowed with its sunshine o’er my guiltless brow;

Once—I remember it as ages olden—
I lived a sinless child: what am I now?

“Ah, God, I perish! tangled in distresses,
Sunk in the mire, yet deeper still I sink.
Never shall Mary of the braided tresses
Find mercy, leaning o’er this dreadful brink

“Yet, O Thou Saint and Man of sorrows many,
Hope springs again whenc’er I gaze on Thee:
I come in trembling fear to seek if any
Love from Thine eyes of Love may shine on me.”

No. 4.—RECITATIVE.—*Choral.*

“This Man, if He were a prophet, would have known who and what manner of woman this is that toucheth Him, for she is a sinner.”
St. Luke vii. 39.

No. 5.—SONG.—*An Angel.—Contralto.*

“Happy art thou, Magdalena,
Happy in thy woes and fears;
Thou shalt rise again serener
From the torrent of thy tears.

“Dread not thou the world’s harsh voices,
Scorn of men and foolish pride:
Lo! the Lord of Love rejoices,
Seeing thee His feet beside.

“Fain would thousands, Magdalena,
Take the place which now is thine:
Work thy lowly work or meaner
By the feet of Love Divine.”

* It would be out of place in a work of this character to discuss the identity of the woman who anointed the feet of Christ in the house of the Pharisee with St. Mary Magdalen. The ancient opinion of the Church was that they were one and the same, and this opinion has been followed in the present work. It is an opinion not only the most ancient, but also dear to the Church in all ages, and consecrated by the unquestioning belief of many great Teachers, including St. Ambrose, St. Jerome, St. Augustine, St. Gregory Magnus, St. Bonaventura, and the great body of the Fathers and Saintly writers down to the sixteenth century. It has “impressed itself upon the very language” of the Church, and has further been advocated by the writers of the *Acta Sanctorum*, by Bpp. Andrewes, Lightfoot, Isaac Williams, and Dr. Pusey.

No. 6.—RECITATIVE.—*Bass.*

“And Jesus turned to the woman, and said unto Simon,”

RECITATIVE.—*Tenor.*

“Seest thou this woman? I entered into thine house, thou gavest Me no water for My feet: but she hath washed My feet with tears, and wiped them with the hairs of her head. Thou gavest Me no kiss: but this woman since the time I came in, hath not ceased to kiss My feet. My head with oil thou didst not anoint: but this woman hath anointed My feet with ointment. Wherefore I say to thee, her sins, which are many, are forgiven; for she loved much.”

RECITATIVE.—*Bass.*

“He saith unto her,”

RECITATIVE.—*Tenor.*

“Thy sins are forgiven, thy faith hath saved thee: go in peace.” *St. Luke vii. 44—47.*

No. 7.—CHORUS.

“Come, ye sin-defiled and weary,
Ye that mourn in grief distress;
Come, ye hopeless, lone and dreary,
He will hear you, give you rest.

“Mary, in her deep emotion,
Wept, His sacred feet beside;
Like the inflow of the ocean
Pour'd His Love in fullest tide,
Pour'd His sweetest Benediction
O'er the sadness of the past,
And the weary in affliction
Found her perfect peace at last.

“Come, ye sin-defiled and stricken,
At His feet your woes shall cease:
Hark! the Voice to soothe and quicken
Sweetly whispers,—‘Go in peace.’”

No. 8.—RECITATIVE.—*Bass.*

“I beseech you, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service.” *Rom. xii. 1.*

No. 9.—CHORUS.

“For none of us liveth to himself, and no man dieth to himself. For whether we live, we live unto the Lord, and whether we die, we die unto the Lord; whether we live therefore, or whether we die, we are the Lord's.”

Rom. xiv. 7.

“Know ye not that ye are the temple of God, and that the Spirit of God dwelleth in you? The temple of God is holy, which temple ye are. Amen.” *1 Cor. iii. 16.*

SCENE II.

The Magdalen by the Cross.

No. 10.—CHORUS, SOLO, AND TRIO.

“Now there stood by the Cross of Jesus, His Mother, and His Mother's sister, Mary, the wife of Cleophas, and Mary Magdalene.” *St. John xix. 25.*

SOLO.—*Bass.*

“She stands, the Cross of shame beneath,
Though angry throngs be near.
Hers is the love more strong than death,
The love that casts out fear.”

CHORUS.

“O Jesu, Lord Jesu, behold me!
I kneel at the Cross of Thy shame,
In the arms of Thy mercy enfold me,
Oh! give me the love that I claim.”

TRIO.—*Soprano, Contralto, and Bass.*

“O Jesu! despised and lonely,
In anguish I sorrow for Thee;
Oh! hear ere Thou diest, if only
To turn Thy sad eyes upon me.”

CHORUS.

“Thou didst give me, in bright days departed,
The sweet benediction of peace;
Oh! now on Thy Cross, broken-hearted,
Thine accents of pity must cease.”

No. 11.—SONG.—*Tenor.*

“O thou that weepest,
Strongly endure:
When woe is deepest
My love is sure.
Love that forgave thee,
Granted thee peace,
Is mighty to save thee;
How can it cease?
Hear thou, and know it;
Not heav'n on high,
Nor waters below it
Unfathomed that lie;

Nothing that ranges
 In sorrow and strife;
 No, nor the changes
 Of death and of life;
 No, nor the thunder
 That echoes above,
 Ever shall sunder
 Thee from My love!
 While thou art sighing,
 Sighing for Me,
 See, I am dying,
 Dying for thee!"

No. 12.—RECITATIVE.—*Soprano.*

"Thou Lord of mighty Love, Thou Crucified!
 Compassionate, Long-suffering, Divine!
 We wait for Thee, for Thou art scorn'd, denied;
 Never has earth beheld such grief as Thine."

No. 13.—CHORUS OF ROMAN SOLDIERS

"Let Christ, the King, descend,
 And leave His lofty throne;
 Then we will bow and bend,
 And His dominion own!"

No. 14.—RECITATIVE (*Soprano*) AND
 CHORUS.

Disciples.

"Ah! Lord of love, while man blasphemes
 Thy Name,
 Hush'd is the song of heaven's eternal
 shrine:
 The very Angels bow their heads in shame,
 And weep to gaze upon this grief of Thine."

RECITATIVE.—*Tenor.*

"Thou hast delivered Me to the ungodly,
 And turned Me over into the hands of the
 wicked.
 My face is foul with weeping,
 And on My eyelids is the shadow of death."
Job xvi. 11, 16.

RECITATIVE.—*Choral.*

"And Mary Magdalene, and Mary, the
 Mother of Jesus, beheld where He was laid."
St. Mark xv. 47.

No. 15.—CHORUS.

"Rest in peace, Thou thorn-crown'd King,
 Hear no more harsh voices swell;
 Scorn and scourge and suffering
 In the grave have lost their sting.
 Farewell, farewell.

"Blessed Jesu! ne'er again
 Canst Thou come with man to dwell;
 Man the Lord of Life hath slain,
 Ah! Lord Jesu, hope is vain!
 Farewell, farewell.

"Nay! Thou Lord of Love, arise,
 Soothe our sorrow, break the spell;
 Must we still with streaming eyes
 Wail thine awful sacrifice?
 Farewell, farewell."

SCENE III.

The Magdalen at the Tomb.

No. 16.—CHORUS.

"Awake, awake, put on strength, O arm of
 the Lord. Awake up, my glory, my only good,
 and return. Above all things we desire to see
 Thee. Return then, my Beloved, come, Lord
 Jesu, come." *St. Bonaventura.*

No. 17.—RECITATIVE.—*Bass.*

"The first day of the week cometh Mary
 Magdalene early, while it was yet dark, and
 seeth the stone taken away from the sepulchre."

Soprano.

"They have taken away my Lord, and I
 know not where they have laid Him."

St. John xx. 1, &c.

"I will rise now and go about the city; in
 the streets and broad ways will I seek Him
 Whom my soul loveth;

"I sought Him, but I found Him not."

Cant. iii. 2.

"They have taken away my Lord, and I
 know not where they have laid Him."

Bass.

"But Mary stood without at the sepulchre
 weeping; and as she wept she stooped down
 and looked into the sepulchre, and seeth two
 angels in white, sitting, one at the head, the
 other at the feet, where the body of Jesus had
 lain; And they said unto her,"

Contralto.

"Woman, why weepest thou?"

Soprano.

"They have taken away my Lord, and I know not where they have laid Him."

No. 18.—CONTRALTO SOLO AND CHORUS.

Angelic Choir.

"He is not here! death's solemn doom
Could ne'er the Lord of Death retain:
Mark ye within the silent tomb
Where once the Lord of Life hath lain.

"He is not here! as one who scorns
The chains of death's tremendous sway,
Crowned with His awful crown of thorns,
He rose upon the wings of day.

"He is not here! for evermore
Shall glory circle round His Head:
Bow down before Him and adore,
But seek Him not among the dead."

No. 19.—RECITATIVE.—*Soprano.*

"The watchmen that go about the city
met me, to whom I said, Saw ye Him Whom
my soul loveth?" *Cant. iii. 3.*

Bass.

"And she turned herself and saw Jesus
standing, and knew not that it was Jesus.
Jesus saith unto her,

Tenor.

"Woman, why weepest thou? whom seekest
thou?"

Bass.

"She saith unto Him,

Soprano.

"Sir, if thou hast borne Him hence, tell me
where thou hast laid Him, and I will take Him
away.

Bass.

"Jesus saith unto her,

Tenor.

"Mary!

Soprano.

"Rabboni!" *St. John xx. 14—16.*

No. 20.—CHORUS WITH QUARTET.

"Magdalena, past is wailing,
Calm thy sorrow, cease thy tears,
They no more can be availing
As when Jesus soothed thy fears:
Raise the strain, the heavens are ringing,
Thousand voices joyous singing,
Hallelujah! Christ is King!

"Magdalena, joyful-hearted,
Peace of Heaven shall with thee stay.
For the night is now departed,
Lo! the glory of the day:
Christ hath freed the race of mortals;
Christ hath burst the grave's dark portals;
Hallelujah! Christ is King!

"Magdalena, praise Him, praise Him,
He hath left the tomb below;
See! the Victor doth upraise Him
From the conquest of His foe:
Once He sank death's torments under,
Now He rends the chains asunder;
Hallelujah! Christ is King!

"Magdalena, now adore Him;
Mark how triumph crowns His brow;
Peace is evermore before Him,
Honour is His guerdon now.
See the wounds that tell His story
In the glad new life of glory!
Hallelujah! Christ is King!

"Magdalena, thou delightest
In the light that may not wane;
Resting where the beams are brightest,
Lo, thou fear'st nor death nor pain:
Grief and woe henceforth are banished;
In the day the night has vanished;
Hallelujah! Christ is King! Amen."
(*Translated from the Latin Hymn "Pona
luctum, Magdalena."*)

RECITATIVE.—*Bass.*

"If ye then be risen with Christ, seek those
things which are above, where Christ sitteth
at the right hand of God.

Set your affections on things above, not on
things on the earth.

For ye are dead, and your life is hid with
Christ in God." Amen. *Colos. iii. 1.*

INDEX.

No.		PAGE
1.	OVERTURE (WITH RECITATIVE)	1

SCENE I.

The Magdalen in the House of Simon.

2.	RECITATIVE ... Bass	Low bending o'er His feet in love ...	10
3.	SONG ... Soprano	Ah! woe is me	11
4.	RECITATIVE ... Choral	This man, if He were a prophet ...	15
5.	SONG ... Contralto	Happy art thou, Magdalena... ..	17
6.	RECITATIVE ... Bass and Tenor	And Jesus turned to the woman ...	21
7.	CHORUS	Come, ye sin-defiled and weary ...	23
8.	RECITATIVE ... Bass	I beseech you, brethren	27
9.	CHORUS	For none of us liveth to himself ...	28

SCENE II.

The Magdalen by the Cross.

10.	CHORUS	Now there stood by the Cross ...	45
11.	SONG ... Tenor	O thou that weepest	52
12.	RECITATIVE ... Soprano	Thou Lord of mighty love	57
13.	CHORUS OF ROMAN SOLDIERS... ..	Let Christ, the King, descend ...	58
14.	RECITATIVE ... Soprano	Ah! Lord of love	62
15.	CHORUS	Rest in peace	67

SCENE III.

The Magdalen at the Tomb.

16.	CHORUS	Awake, awake	74
17.	RECITATIVE ... Bass and Soprano	The first day of the week	80
18.	SOLO AND CHORUS	He is not here	84
19.	RECITATIVE ... Soprano, Tenor, and Bass	The watchmen that go about the city ...	92
20.	CHORUS	Magdalena, past is wailing	94

ST. MARY MAGDALEN.

No. 1.

OVERTURE (WITH RECIT.)

Adagio.

The musical score is written for piano and recitative. It begins with a piano introduction in 4/4 time, marked *Adagio*. The piano part starts with a *p* (piano) dynamic. The recitative section follows, characterized by a more melodic and expressive style. The score includes various dynamic markings: *p* (piano), *cres.* (crescendo), *dim.* (diminuendo), and *pp* (pianissimo). The tempo is marked *Adagio*. The score is divided into six systems, each with a piano and a recitative part. The piano part is written in 4/4 time, and the recitative part is written in 3/4 time. The key signature is one flat (B-flat). The score concludes with a final cadence in 3/4 time, marked *pp*.

A *Allegro.*

p *cres.* *dim.*

p

cres. *cres.* *f*

ff *con Sva*

Sva *dim.* **B** *p*

cres. *cres.*

The musical score is written for piano in 3/4 time, featuring a key signature of one flat (B-flat). It is divided into two main sections, A and B. Section A begins with a treble clef and a key signature of one flat, marked 'Allegro.' and 'p'. The melody is in the right hand, with a crescendo leading to a dynamic change to 'dim.'. The left hand provides a steady accompaniment. Section B begins with a treble clef and a key signature of one flat, marked 'p'. The melody is in the right hand, with a crescendo leading to a dynamic change to 'dim.'. The left hand provides a steady accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

First system of musical notation for piano. The treble staff contains complex chords and melodic lines, while the bass staff provides harmonic support. Dynamics include *f* (forte) and *p* (piano).

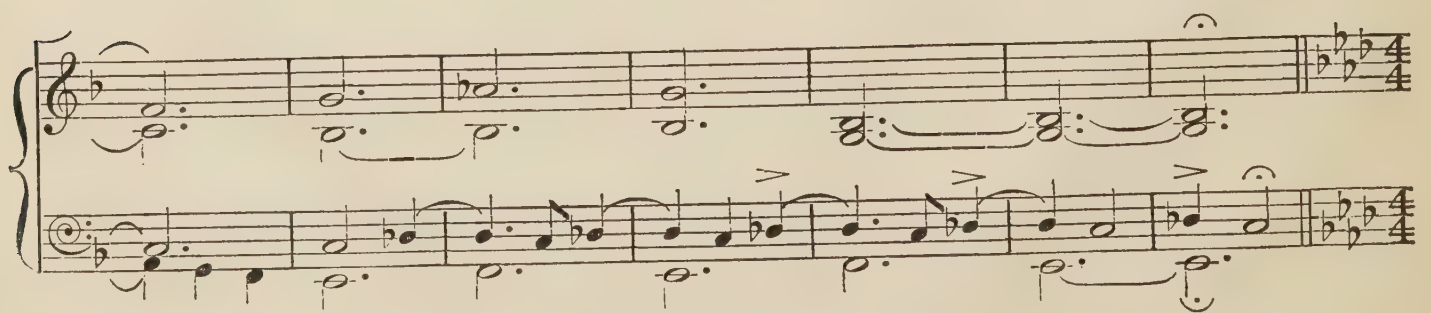
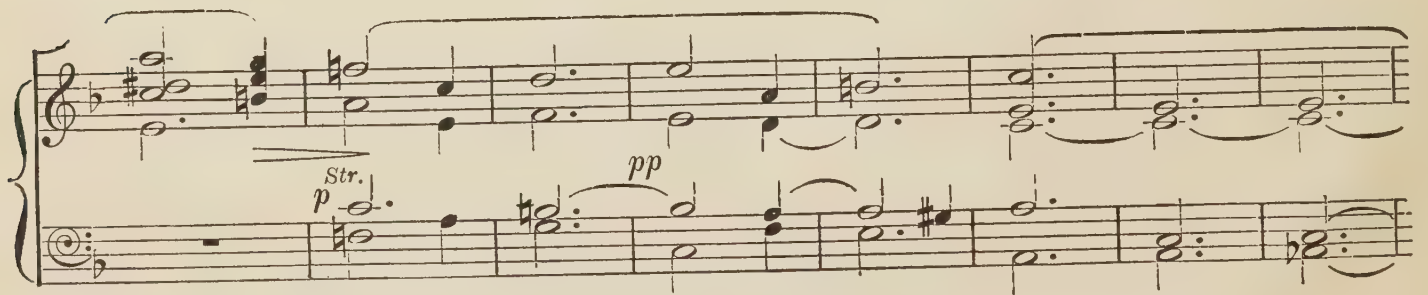
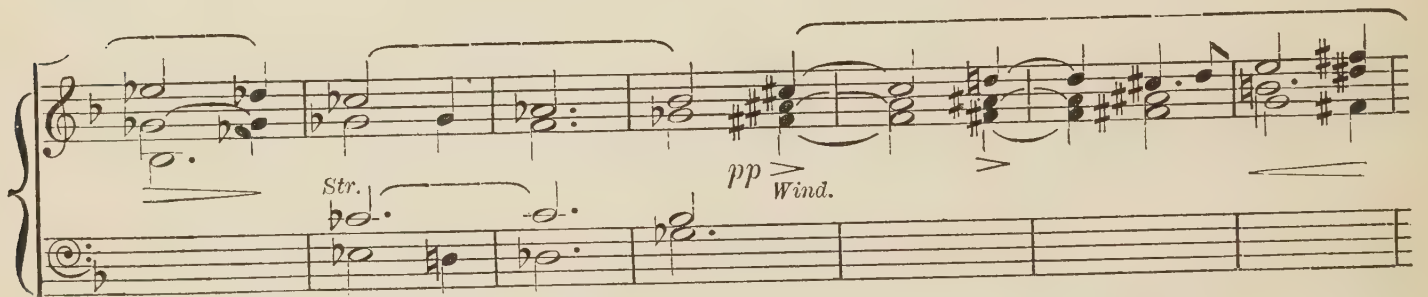
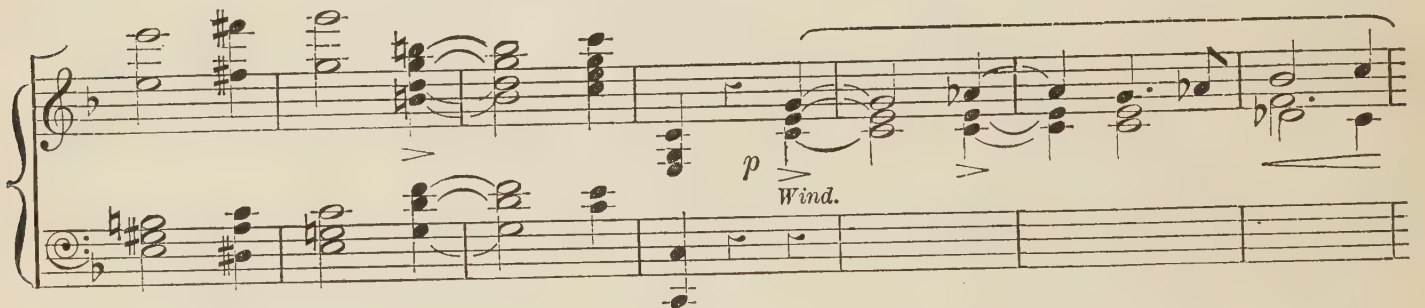
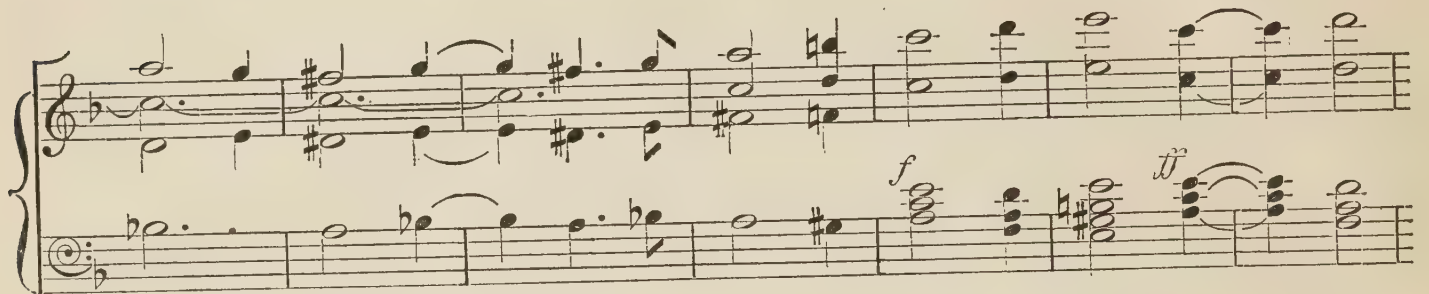
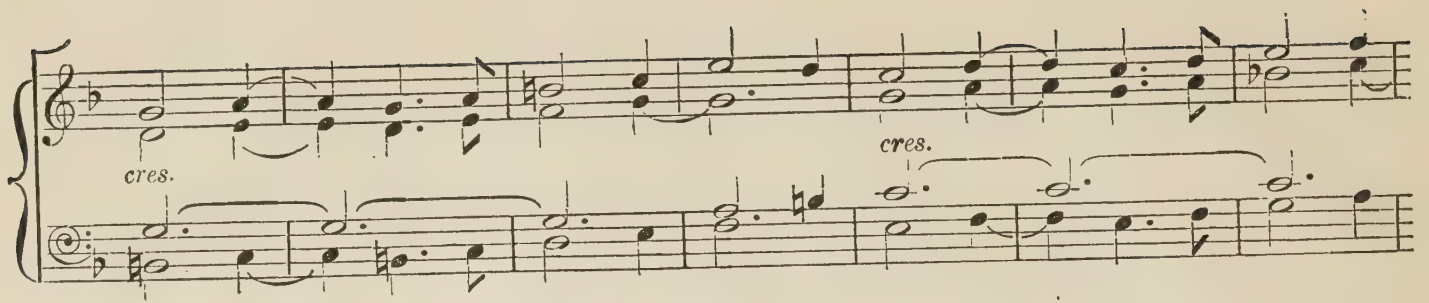
Second system of musical notation for piano. The treble staff continues the melodic and harmonic development. Dynamics include *cres.* (crescendo) and *dim.* (diminuendo).

Third system of musical notation for piano. A common time signature change 'C' is indicated. Dynamics include *f* (forte), *cres.* (crescendo), *dim.* (diminuendo), and *p* (piano).

Fourth system of musical notation for piano. The treble staff features a melodic line. Dynamics include *p Wind.* (piano Wind) and *pp Str.* (pianissimo Strings).

Fifth system of musical notation for piano. The treble staff continues the melodic line. Dynamics include *Wind.* and *pp Str.* (pianissimo Strings).

Sixth system of musical notation for piano. The treble staff features a melodic line. Dynamics include *pp* (pianissimo) and *ppp* (pianississimo).



D RECIT. (BASS VOICE.)

p Be-hold, a wo-man in the ci - ty, which was a sin-ner, *cres.* When she knew that

p *p*

Je - sus sat in the Pha - ri - see's house brought an a - la - bas - ter box of

p

tempo. cres. oint-ment, and stood at His feet *ad lib.* be - hind Him, weep - - - ing, weep-ing.

p *pp*

E *Adagio.* ♩ = 60.

pp

pp

F *L'istesso tempo.*

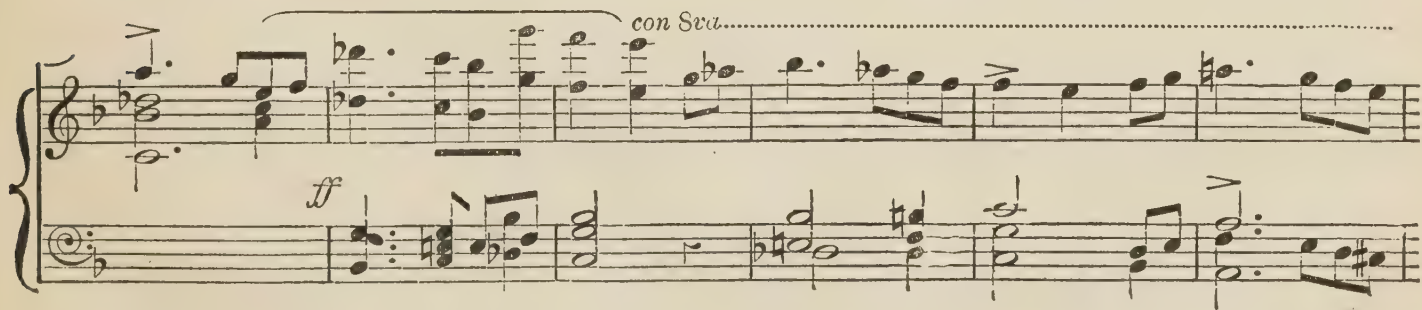
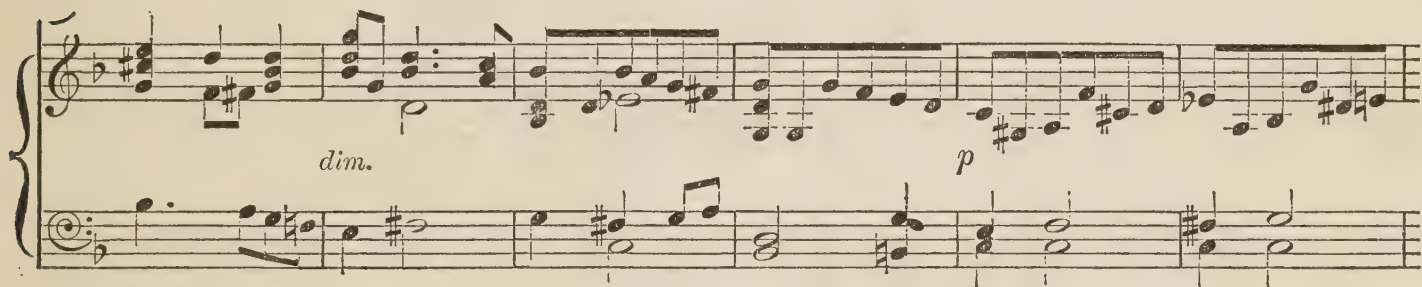
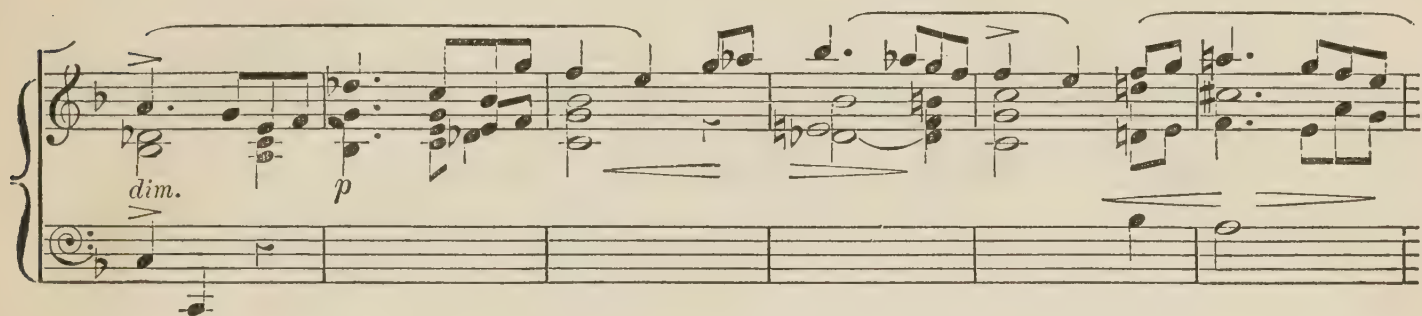
And she be - gan to wash His feet with tears, and to wipe them with the

L'istesso tempo.

hairs of her head, and kissed His feet, and an - oint - ed them with the oint - ment.

G *Moderato.*

Allegro.



con fuoco.

dim.

dim.

Wind.

p

Str. *pp* Wind.

Str. *p* *pp* *ppp*

cres. *cres.*

dim. *dim.* *p* *rall. poco a poco.*

cres. *dim.*

Adagio. ♩ = 60. *ppp* *rall.*

SCENE I.

THE MAGDALEN IN THE HOUSE OF SIMON.

No. 2.

RECIT.—“LOW BENDING O’ER HIS FEET IN LOVE.”

Adagio. *p*

Adagio. $\text{♩} = 60.$ *pp*

Low bend - ing o’er His feet in love . . and

mf *pp*

dread, Blind with the tears of an - guish and of shame, She

rall. *tempo.* *pp*

bows in deep a - base-ment;

rall. *p* *tempo.* *pp* *cres.*

tears are flow-ing

p *pp* *p*

Forth from her bro - ken heart, and from the vase

cres. *dim.*

Bro - ken, the cost - ly offering slow - ly pours Rich fra-grance o'er the tear - dewed

cres. *dim.*

pp

feet of Christ.

p *pp* *dim.*

Attacca.

No. 3.

SONG.—“AH, WOE IS ME.”

Adagio. $\text{♩} = 66.$

p Oboe Solo. *pp*

ST. MARY MAGDALEN (SOPRANO). *ad lib.* *Andante.* *mf*

Ah, woe is me! ah, woe is me! What tho' my voice of wail - ing Thro' the

Andante. $\text{♩} = 80.$

p *colla voce.* *pp* *mf*

cres. *dim.*

long night as-cends to an-gel ears, Too well I know, in an-guish un - a - vail - ing,

cres. *p*

ad lib.

p Pour I the torrent of un - heed - ed tears. *pp* Ah, woe is me! ah, woe is me!

p *pp* *p colla voce.* *pp*

Adagio.

Adagio. ♩ = 66.

p Vl. Solo. *pp*

p Ah, what am I? ah, what am I?

pp *pp* *p*

Andante.

Andante. ♩ = 80. Once heaven . . so blue and

cres. *f* *dim.* *p*

f *dim.*

gold - - en Glowed with its sun-shine o'er my guilt - less brew ;

cres. *f* *dim.*

cres. Once— I re-mem-ber it as a - ges old - en, I lived a

cres. *f*

sin - less child : What am I now? Ah, God, I pe-rish! tan-gled in dis-tress-es,

agitato. *f* *ff* *dim.* *p*

agitato. *p* *cres.* *sf p* *sf cres.* *ff* *dim.* *p*

Moderato. Sunk in the mire, yet deep - er still I sink— Nev-er shall Ma - ry of the braid - ed

Moderato. *f* *dim.* *semplce.* *pp*

Clar. & Fag. *pp*

tress-es Find mer - cy, lean-ing o'er this dread - ful brink.

agitato. *rall. e dim.* *f* *agitato.* *rall. e dim.* *p*

Andante. *con espressione.* Yet, O . . Thou Saint and Man of sor - rows

Andante. $\text{♩} = 76.$

ma - ny, Hope springs a - gain when-e'er I gaze on Thee :

I come in trem - bling fear, in fear to seek . . if a - ny

Love from Thine eyes of . . Love . . may shine on me, . . . may

shine on me, if a - - ny Love from

Thine eyes of Love . . may shine on me. . .

No. 4. RECITATIVE (CHORAL).—"THIS MAN, IF HE WERE A PROPHET."*

Allegretto.

Allegretto. ♩ = 96.

mf

2nd Bass.
mf

1st Bass.
mf

This man, if He were a pro - phet,

TENORS.
mf

This man, if He were a pro - phet,
pro - phet,

* These words are here given to a Chorus, as representing the opinion of Pharisees generally, often openly expressed.
Stainer's "St. Mary Magdalen."—Novello, Ewer and Co.'s Octavo Edition.—(15.)

p would have known

would have known

pp who, and what manner of wo-man this is, who, and what manner of
1st & 2nd BASSES. *cres. molto.*

who, and what manner of wo-man this is, who, and what manner of

pp *cres.*

f wo - man this is that touch - eth Him, *ff* for she is a

wo - man this is that touch - eth Him, for she is a

f *ff*

pp sin - ner, *a* sin - ner.
pp

sin - ner, *a* sin - ner.

pp *f* *p* *pp*

Andante. *rit.*

Andante. ♩ = 76. *rit.*

p

AN ANGEL (CONTRALTO).

a tempo. *p*

Hap - py art thou, . . . Mag - da - le - na, Hap - py in thy

a tempo. *p*

woes and fears ; . . . Thou shalt rise . . . a - gain se - re - ner

cres.

dim. *p* *cres.*

From . . the tor - rent of thy tears, Hap - py art thou . .

dim. *p* *cres.*

f *ff* *dim.*

Hap - py art thou, . . . Thou shalt rise . . . a - gain se - re - ner,

f *dim.*

dim.

Thou shalt rise . . . a - gain se - re - ner From the tor - rent

dim. *p*

rit. *a tempo.*

of thy tears.

pp rit. colla voce. *p a tempo.*

pù mosso.

pù mosso. ♩ = 104.

cres. molto. *f*

dim.

f

Dread not thou the world's harsh voi - ces, Scorn of men, and fool-ish

mf *sf* *sf*

pride. *mf* Lo! the Lord of Love re - joi - ces, *f*

p

pp See - ing thee His feet be - side; *mf* Fain would thousands, Mag - da -

pp L.H.

- le - na, Take the place which now is thine. Work thy low - ly work, or meaner,

dim.

ad lib. *Tempo 1mo.*

By the feet of Love Di - vine. *Tempo 1mo.*

p *pp ad lib.* *Solo Cl.*

Hap - py art thou,

cres.

Mag - da - le - na, Hap - py in thy woes and fears; Thou shalt rise . . .

a - gain se - re - ner From the tor - rent of thy tears.

Hap - py art thou, . . . hap - py art thou. . .

Lo ! the Lord of Love re - joi - ces, See - ing thee His feet be - side.

Hap - py art thou.

L. II.

cres.

p

cres.

dim.

p

dim.

cres.

f

poco accel.

cres.

ad lib.

Adagio.

pp

rall.

ff

ad lib.

ff

pp

rall.

tempo.

pp

dim.

Moderato. **BASS VOICE. RECIT.** *p*

And Je - sus turn-ed to the wo - man, and

Moderato. ♩ = 84.

TENOR. *p*

said un - to Si-mon, Se - est thou this wo - man? I entered in - to thine house, *♩ = 72.*

Andante (arioso). *p*

thou gav-est Me no wa - ter for My feet: but she hath wash - ed My

Andante. ♩ = 84. *p*

feet . . with tears, and wi-ped them with the hairs of her head. *pp rall.*

pp rall. pp

a tempo. *f* *p*

Thou gav-est Me no kiss: but this wo - man since the time I came

f a tempo. p p

cres. *f*

in hath not ceas - ed to kiss . . My feet. My head with oil thou

cres. *f*

didst not a-noint: but this wo - man hath a-noint - ed My feet with ointment.

p

Slow, and with dignity. *p* *tempo. cres.*

Where-fore I say to thee, her sins, which are ma-ny, are for-giv-en: for

Slow. ♩ = 66. *ff* *ff* *pp*

BASS.

she lov - - - ed, lov - ed much. He saith un-to her,

f

TENOR. ad lib. *p* *pp*

Thy sins are for-giv - en: thy faith hath sav'd thee: go, go . . in peace.

p *pp*

Andante quasi Adagio. SOPRANO.

Come, ye sin - de - fil'd and wea - ry,

Andante quasi Adagio. ♩ = 98.

Come, ye sin - de - fil'd and wea - ry,

Ye that mourn in grief dis - tress, .. Come, ye hope - less, lone and drea - ry,

He will hear you, give you rest. Ma - ry, in her deep e - mo - tion,

Like the in - flow

mf Wept His sa - cred Feet be - side; *f* Like the in - flow

Wept His sa - cred Feet be - side; *f* Like the in - flow

of the o - cean Pour'd His love.. in full - est tide,

of . . the o - cean Pour'd His love.. in full - est tide, . .

of . . the o - cean Pour'd His love.. in full - est tide, . .

dim. Pour'd His sweet - est Be - ne - dic - tion O'er the sad - ness of the past, *p*

dim. Pour'd His sweet - est Be - ne - dic - tion O'er the sad - ness of the past, *p*

dim. Pour'd His sweet - est Be - ne - dic - tion O'er the sad - ness of the past, *p*

dim. Pour'd His sweet - est Be - ne - dic - tion O'er the sad - ness of the past, *p*

cres. *dim.* *rit.*

And the wea - ry in af - flic - tion Found her per - fect peace at last.

cres. *dim.* *rit.*

And the wea - ry in af - flic - tion Found her per - fect peace at last.

cres. *dim.* *rit.*

And the wea - ry in af - flic - tion Found her per - fect peace at last.

cres. *dim.* *rit.*

And the wea - ry in af - flic - tion Found her per - fect peace at last.

Wind. *Str.*

tempo. *p*

p

Come, ye sin - de - fil'd and strick - en, At His feet your woe shall cease,

p

Come, ye sin - de - fil'd and strick - en, At His feet your woe shall cease,

p

Come, ye sin - de - fil'd and strick - en, At His feet your woe shall cease,

p

Come, ye sin - de - fil'd and strick - en, At His feet your woe shall cease,

pp
Come ye, come ye, wea - ry, strick - en, At His feet your woe shall cease :

pp
Come ye, come ye, wea - ry, strick - en, At His feet your woe shall cease :

pp
Come ye, come ye, wea - ry, strick - en, At His feet your woe shall cease :

pp
At His feet your woe shall cease :

cres. *dim.*
Come, ye wea - ry, come, ye strick - en, At His feet your woe shall cease :

cres. *dim.*
Come, ye wea - ry, come, ye strick - en, At His feet your woe shall cease :

cres. *dim.*
Come, ye wea - ry, come, ye strick - en, At His feet your woe shall cease :

cres. *dim.*
Come, ye wea - ry, come, ye strick - en, At His feet your woe shall cease :

cres. *dim.*
Come, ye wea - ry, come, ye strick - en, At His feet your woe shall cease :

rall. *Adagio.* *ppp*
Hark ! the voice to soothe and quick - en, Sweet - ly whis - pers, Go in peace.

rall. *ppp*
Hark ! the voice to soothe and quick - en, Sweet - ly whis - pers, Go in peace.

rall. *ppp*
Hark ! the voice to soothe and quick - en, Sweet - ly whis - pers, Go in peace.

rall. *ppp*
Hark ! the voice to soothe and quick - en, Sweet - ly whis - pers, Go in peace.

rall. *ppp*
Hark ! the voice to soothe and quick - en, Sweet - ly whis - pers, Go in peace.

rall. *ppp*
Hark ! the voice to soothe and quick - en, Sweet - ly whis - pers, Go in peace.

BASS. Slow. *p*

I be - seech you, bre - thren, by the mer - cies of God, by the

Slow. *p*

mer - cies of God, . . . that ye pre - sent your bo - dies . . .

. . . a liv - ing sa - cri - fice, ho - ly, ac - cept - a - ble . . .

cres. *p*

. . . un - to God, which is your rea - son - a - ble ser - vice.

Attacca.

Allegro con brio. ♩ = 144. *p*

p *p* *cres. poco a poco.* *f*

SOPRANO. *ff*

For none of us liv - eth . . to him - self, and

ALTO. *ff*

For none of us liv - eth . . to him - self, and

TENOR. *ff*

For none of us liv - eth . . to him - self, and

BASS. *ff*

For none of us liv - eth . . to him - self, and

no man di - - - eth to him - self. For

no man di - - - eth to him - self. For

no man di - - - eth to him - self. For

no man di - - - eth to him - self. For

whe - ther we live, we live un - to the Lord, . . . and whe - ther we

whe - ther we live, we live un - to the Lord, . . . and whe - ther we

whe - ther we live, we live un - to the Lord, . . . and whe - ther we

whe - ther we live, we live un - to the Lord, . . . and whe - ther we

die, . . we die un - to the Lord, we die

die, we die un - to the Lord, we die

die, we die un - to the Lord, we die

die, we die un - to the Lord, we die

dim. . . .

dim.

un - to the Lord.

poco accel.

un - to the Lord.

poco accel.

un - to the Lord.

poco accel.

un - to the Lord.

A

p

p poco accel. e cres.

f

Whe - ther we live there - fore, or

p

Whe - ther we live there - fore, or

p

Whe - ther we live there - fore, or

p

Whe - ther we live there - fore, or

p

♩ = 72.

f

ff

dim.

whe - ther we die,

we are the Lord's, . . . we

CONTRALTO.

whe - ther we die,

we are the Lord's, . . . we

ALTO.

whe - ther we die,

we are the Lord's, . . . we

whe - ther we die,

we are the Lord's, . . . we

mf

ff

are the Lord's, . . . we are the Lord's, . . . we

are the Lord's, . . . we are the Lord's, . . . we

are the Lord's, . . . we are the Lord's, . . . we

are the Lord's, . . . we are the Lord's, . . . we

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in a homophonic setting, with lyrics 'are the Lord's, . . . we are the Lord's, . . . we' repeated across the staves. The piano accompaniment consists of a right-hand melody and a left-hand bass line with chords.

are the Lord's, . . . we are the Lord's. . . .

are the Lord's, we are the Lord's. . . .

are the Lord's, we are the Lord's. . . .

are the Lord's, we are the Lord's. . . .

are the Lord's, we are the Lord's. . . .

The second system continues the musical setting. The vocal parts have lyrics 'are the Lord's, . . . we are the Lord's. . . .'. The piano accompaniment includes a section marked 'Sva.' (Sustained) in the right hand, indicating a longer note value.

dim.

The third system of the musical score shows the vocal parts with rests, indicating they are silent during this section. The piano accompaniment continues with a right-hand melody and a left-hand bass line. A 'dim.' (diminuendo) marking is present in the piano part.

B

mf Know ye not that

p *mf*

mf Know ye not that

ye are the tem - - ple of God?

ye are the tem - - ple of God?

Know ye not that

ye are the tem - - ple of God?

know ye not that ye are the tem - - ple of . .

mf

Know ye not that
ye are the tem - - ple of God, ye
know ye not that ye are the tem - - ple,
God? know ye not ye

ye are the tem - - ple of God?
are the tem - - ple of God?
are . . the tem - ple of God, of God?
are . . the tem - ple of God, of God?

C $\text{♩} = \text{♩}$. (that is one bar of the preceding movement).

p And that the Spi - rit of God dwell - eth in you, the Spi - rit of

p And that the Spi - rit of God dwell - eth in you, the Spi - rit of

p And that the Spi - rit of God dwell - eth in you, the Spi - rit of

p And that the Spi - rit of God dwell - eth in you, the Spi - rit of

C ($\text{♩} = 72$.) $\text{♩} = \text{♩}$. (that is one bar of the preceding movement.)

p accomp. ad lib.

God dwell - eth in you? The tem - ple of God is ho - ly, the

God dwell - eth in . . . you? The tem - ple of God is ho - ly, the

God dwell - eth in you? The tem - ple of God is ho - ly, the

God dwell - eth in you? The tem - ple of God is ho - ly, the

cres. tem - ple of God is ho - ly, which tem - ple ye are.

cres. tem - ple of God is ho - ly, which tem - ple ye are.

cres. tem - ple of God is ho - ly, which tem - ple ye are.

cres. tem - ple of God is ho - ly, which tem - ple ye are.

cres. accomp.

The Spi - rit, the Spi - rit of

The Spi - rit, the Spi - rit of

The Spi - rit, the Spi - rit of

The Spi - rit, the Spi - rit of

dim. *p*

God dwell - eth in you, the Spi - rit of God dwell - eth in

God dwell - eth in you, the Spi - rit of God dwell - eth in

God dwell - eth in you, the Spi - rit of God dwell - eth in

God dwell - eth in you, the Spi - rit of God dwell - eth in

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

cres. *dim.*

you, The tem - ple of God is ho - ly, the tem - ple of God is

you, The tem - ple of God is ho - ly, the tem - ple of God is

you, The tem - ple of God is ho - ly, the tem - ple of God is

you, The tem - ple of God is ho - ly, the tem - ple of God is

pp *cres.*

pp *cres.*

pp *cres.*

pp *cres.*

pp *cres.*

ho - ly, which tem - ple ye are, The tem - ple of God is

ho - ly, which tem - ple ye are, The tem - ple of God is

ho - ly, which tem - ple ye are, The tem - ple of God is

ho - ly, which tem - ple ye are, The tem - ple of God is

ho - ly, which tem - ple, which tem - ple ye are.

ho - ly, which tem - ple, which tem - ple ye are.

ho - ly, which tem - ple, which tem - ple ye are.

ho - ly, which tem - ple, which tem - ple ye are.

D *Tempo 1mo. Allegro con brio.*

ho - ly, which tem - ple, which tem - ple ye are.

ho - ly, which tem - ple, which tem - ple ye are.

ho - ly, which tem - ple, which tem - ple ye are.

ho - ly, which tem - ple, which tem - ple ye are.

cres. poco a poco.

f

ff

For none of us liv - eth . . to him - self, and

For none of us liv - eth . . to him - self, and

For none of us liv - eth . . to him - self, and

For none of us liv - eth . . to him - self, and

no man di - - - eth to him - self. For

no man di - - - eth to him - self. For

no man di - - - eth to him - self. For

no man di - - - eth to him - self. For

whe - ther we live, we live un - to the Lord, . . . and whe - ther we

whe - ther we live, we live un - to the Lord, . . . and whe - ther we

whe - ther we live, we live un - to the Lord, . . . and whe - ther we

whe - ther we live, we live un - to the Lord, . . . and whe - ther we

die, . . . we die un - to the Lord, we die

die, we die un - to the Lord, we die

die, we die un - to the Lord, we die

die, we die un - to the Lord, we die

dim.

*dim.**poco accel.*

un - to the Lord.

*dim.**poco accel.*

un - to the Lord.

*dim.**poco accel.*

un - to the Lord.

*dim.**poco accel.*

un - to the Lord.

E

*p**p**poco accel. e cres.**f*

Whe - ther we live there - fore, or

p

Whe - ther we live there - fore, or

p

Whe - ther we live there - fore, or

p

Whe - ther we live there - fore, or

p $\text{♩} = 72.$ *f**ff*

whe - ther we die,

we are the Lord's, . . . we

CONTRALTO.

whe - ther we die,

we are the Lord's, . . . we

ALTO.

whe - ther we die,

we are the Lord's, . . . we

whe - ther we die,

we are the Lord's, . . . we

*mf**ff*

are the Lord's, . . . we are the Lord's, . . . we

are the Lord's, . . . we are the Lord's, . . . we

are the Lord's, . . . we are the Lord's, . . . we

are the Lord's, . . . we are the Lord's, . . . we

are the Lord's, . . . we are the Lord's, . . . we

are the Lord's, . . . we are the Lord's, . . . we

are the Lord's, . . . we are . . . the Lord's. . .

are the Lord's, we are the Lord's. . .

are the Lord's, we are the Lord's. . .

are the Lord's, we are the Lord's. . .

are the Lord's, we are the Lord's. . .

are the Lord's, we are the Lord's. . .

are the Lord's, we are the Lord's. . .

are the Lord's, we are the Lord's. . .

are the Lord's, we are the Lord's. . .

are the Lord's, we are the Lord's. . .

are the Lord's, we are the Lord's. . .

are the Lord's, we are the Lord's. . .

[illegible]

die, . . . we are the Lord's, . . . the

die, . . . we are the Lord's, . . . the

die, . . . we are the Lord's, . . . the

die, . . . we are the Lord's, . . . the

F
Presto.

Lord's. A - men.

Lord's. A - men.

Lord's. A - men.

Lord's. A - men.

Lord's. A - men. None of us liv - eth

Presto. $\text{♩} = 88.$

None of us liv - eth to him - self,

None of us liv - eth

to him - self, None of us liv - eth

Org.

None of us liv - eth to him - self,

None of us liv - eth

to him - self, None of us liv - eth

none of us liv - - - eth to him - self, . . .

None of us liv - - - eth, none of us liv - - - eth

to him - self, . . . none of us liv - - - eth

to him - self, to . . . him - - - self, . . .

mf un - to him - self . . . but *mf* un - - to the *cres.*

to him - self . . . but *mf* un - - to the *cres.*

to him - self . . . but *mf* un - - to the *cres.*

him - self . . . but *mf* un - - to the *cres.*

Lord, . . . *f* A - men, . . . A - men,

Lord, . . . *f* A - men, . . . A - men,

Lord, . . . *f* A - men, . . . A - men,

Lord, . . . *f* A - men, . . . A - men,

Stainer's "St. Mary Magdalen."—Novello, Ewer and Co.'s Octavo Edition.

SCENE II.
THE MAGDALEN BY THE CROSS.

No. 10. CHORAL RECIT.—“NOW THERE STOOD BY THE CROSS.

Adagio. ♩ = 56.

pp Strings con sordini.

A

CHORUS. TENOR. *A little faster.*

CHORUS. BASS. *p* Now there stood by the Cross of Je - sus His

Now there stood by the Cross of Je - sus His

A *A little faster.* ♩ = 80.

Mo - ther, and His Mo-ther's sis-ter, and

Mo - ther, and His Mo-ther's sis-ter, Ma-ry, the wife of Cle - o - phas, and

The musical score is written for piano and voice. The piano part consists of three systems of grand staves (treble and bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Adagio' with a quarter note equal to 56 beats. The first system of piano music is marked 'pp Strings con sordini'. The vocal part begins with a 'CHORUS. TENOR' line, followed by a 'CHORUS. BASS' line. The lyrics are: 'Now there stood by the Cross of Je - sus His'. The tempo then changes to 'A little faster' with a quarter note equal to 80 beats. The vocal lines continue with the lyrics: 'Mo - ther, and His Mo-ther's sis-ter, and' and 'Mo - ther, and His Mo-ther's sis-ter, Ma-ry, the wife of Cle - o - phas, and'. The piano accompaniment continues throughout the vocal lines.

cres.
Ma - ry Mag - da - le - ne.
cres.
Ma - ry Mag - da - le - ne. *Tempo 1mo.*

B *Andante. BASS SOLO.*
She stands, the Cross of shame be - neath, Though
Andante. ♩ = 72.
p

accel. e cres. *Allegro.* *f*
an - gry throngs be near, Though
Allegro. ♩ = 132.
accel. e cres. *f*

an - gry throngs be near.

poco rit.

Moderato.
ff

Hers is the love more strong than death, The

Moderato. ♩ = 92.

love that casts out fear, Hers . . is the

love more strong than death, The love that casts out

dim.

dim. *p*

fear, that casts out fear.

pp

rall.

D Adagio. SOPRANO. *cres.* *p* O Je - su, Lord Je - su, be - hold me, *pp* I

ALTO. *cres.* *p* O Je - su, Lord Je - su, be - hold . . me, *pp* I

TENOR. *cres.* *p* O . . Je - su, Lord Je - su, be - hold me, *pp* I

BASS. *cres.* *p* O . . Je - su, Lord, Je - su, be - hold me, *pp* I . .

D Adagio. ♩ = 88. *p*

ORG.

cres. kneel at the Cross of Thy shame, In the arms of Thy mer - cy en -

cres. kneel at the Cross of Thy shame, In the arms of Thy mer - cy en -

cres. kneel at the Cross of Thy shame, In the arms of Thy mer - cy en -

cres. kneel at the Cross of Thy shame, In the arms of Thy mer - cy en -

p fold me, Oh, give me the love that I claim. *dim.*

p fold . . me, Oh, give me the love that I claim. *dim.*

p fold me, Oh, give me the love that I claim. *dim.*

p fold . . me, Oh, give me the love that I claim. *dim.*

SOPRANO SOLO. *A little faster.*

CONTRALTO SOLO.

BASS SOLO.

O Je - su, des - pi - sed and lone - - ly,

O Je - su, des - pi - sed and lone - - ly, In

O Je - su, des - pi - sed and lone - - ly,

A little faster. ♩ = 69.*dim.**p**p**cres.*

In an - guish I sor - row for

cres.

an - guish I sor - row for Thee, . .

*p**cres.*

Thee, . .

*mf**dim.*

Oh, hear ere Thou di - est, if on - ly To

*cres.**dim.*

F *mf*

O Je - sus, des - pi - sed and

mf

O Je - sus, des - pi - sed and

mf

turn Thy sad eyes up - on me. O Je - sus, des - pi - sed and

F *p*

p *cres.* *p*

lone - - ly, In an - guish I sor - row for Thee. . . Oh,

p *cres.* *p*

lone - ly, In an - guish I sor - row for Thee. . . Oh,

p *cres.* *p*

lone - - ly, In an - guish I sor - row for Thee. Oh,

pp

pp

hear, ere Thou di - est, if on - ly To turn Thy sad eyes up - on me.

pp

hear, ere Thou di - est, if on - ly To turn Thine eyes on me.

pp

hear, ere Thou di - est, if on - ly To turn Thine eyes on me.

pp *rall.*

CHORUS. SOPRANO. G

Tempo 1mo.

cres.

dim.

ALTO.

Tempo 1mo.

cres.

dim.

TENOR.

Tempo 1mo.

cres.

dim.

BASS.

Tempo 1mo.

cres.

dim.

G

Tempo 1mo.

cres.

cres.

cres.

cres.

cres.

dim.

dim.

dim.

dim.

Slow.

Slow. ♩ = 60.

Solo.
p

cres. *pp*

TENOR SOLO.

O thou that weep - est, Strong - ly en - dure:.. When woe is deep - est

p

cres. *pp*

My love is sure... Love that for-gave thee, Grant - ed thee peace, Is

cres. *pp*

cres. *f* *dim.*

migh - ty to save thee; How can it cease? Is migh - ty to save . . thee,

cres. *f* *dim.*

The musical score is written for voice and piano. It begins with a treble clef, key signature of three sharps (F#, C#, G#), and a 4/4 time signature. The tempo is marked 'Slow.' with a metronome indication of 60 beats per minute. The piano part features a 'Solo' section marked with a 'p' (piano) dynamic. The score includes various musical notations such as slurs, crescendo and decrescendo hairpins, and dynamic markings like 'cres.', 'pp' (pianissimo), 'f' (forte), and 'dim.' (diminuendo). The lyrics are written below the vocal line, with some words hyphenated across measures. The score is divided into systems, with the vocal line and piano accompaniment clearly distinguished.

dim. **A** *pp*

How, how can it cease? . . . O thou that weep - est,

p *pp* *pp*

cres.

Strong - ly en - dure: . . . When woe is deep - est My love is sure. . .

cres.

cres.

Love that for-gave thee, Grant - ed thee peace; . Is migh - ty to save thee,

pp *cres.*

ff *dim.* *p* *pp*

How can it cease? Is migh - ty to save thee; How, how can it cease? . .

cres. *f* *dim.* *p* *pp*

p *p* *accel. e cres.*

B *Allegro moderato.**f ad lib.*

Hear thou, and

*Allegro moderato. ♩ = 120.**f**ff**p**ad lib.**rall.*

know it ;

*f**ff rall.**Moderato.*

Not heaven on high, Nor wa - ters be-low it, Un - fa - thomed that lie ;

*Moderato. ♩ = 84.**p*

No-thing that ran - ges In sor - row and strife ; No, nor the changes Of

8ve. lower.....

death and of life ; No, nor the thun - der That e - choes a - bove,

*cres.**f*

pp *ad lib.* *Tempo 1mo.*

Ev - er shall sun - der Thee from My love.

pp *Tempo 1mo.*

p *cres.*

ppp *rall.*

While thou art sigh - ing, Sigh - ing for Me, See! I am dy - ing, Dy - ing for thee.

ppp *rall.*

tempo. *pp* *cres.* *cres.* *f*

O thou that weep - est, Strong - ly en - dure : When woe is deep - est My love is sure,

pp *tempo.* *cres.* *cres.* *f*

pp *cres.*

Love that for - gave thee Grant - ed thee peace, Is migh - ty to save thee;

pp *cres.*

How can it cease? Is migh - ty to save .. thee; How, how can it cease, how can it

dim. *p* *cres.*

f *dim.* *p* *cres.*

cease? Love that for-gave thee, Grant - ed thee peace, . . Is

rit. *f* *più lento.* *accel.*

cres. *rit.* *f* *3* *più lento.* *accel.*

migh - ty to save thee; How can it cease? . . how can it cease? . .

e cres. *f*

e cres. *f*

. . Is migh - ty to save thee; How, how can it cease?

ad lib. *p*

f *ff* *ff* *pp*

how, how can it cease? . .

*Moderato ma appassionato.*SOPRANO. *f**dim.*

Thou Lord of migh - ty Love, Thou

*Moderato ma appassionato. ♩ = 76.**mf cres.**f**dim.*

Cru - ci - fied, Com - pas - sion - ate, Long - suf - fer - ing, Di -

*p**cres.*

- vine! We wail for Thee, for Thou art scorn'd, de -

*pp**cres.*

- nied; Nev - er has earth be - held such grief as Thine. . . .

*p**rall.**Attacca.*

No. 13. CHORUS OF ROMAN SOLDIERS.—“LET CHRIST, THE KING, DESCEND.”

Allegro con fuoco. ♩ = 100. tr

p *tr* *tr* *tr*

BASSES *f*

Let

cres. *f*

Christ, let Christ, the King, de - scend, And

tr *tr*

tr *tr*

leave His lof - ty throne, and leave His lof - ty throne;

Then we will bow and bend, And His do - min - ion

A TENORS.

Let Christ, let Christ, the

own.

King, de - scend, And leave His lof - ty throne;

And

Then we will

leave His lof - ty throne.

Then

bow and bend, And his do - min - ion own.

will we bow and bend, and bow. *tr*

f Let Christ de - scend, Then we will

Let Christ, let Christ, the King, de -

bow and bend, And His do - min - ion own,

- scend, And leave His lof - ty throne, and leave His lof - ty

Then we will bow and bend, then we will bow and bend,

throne, Then we will bow and bend, then we will

then we will bow and bend, then we will bow and bend, And
 bow and bend, then, then we will bow and bend, And

His do - min - ion own, Then we will
 His do - min - ion own, Then we will

bow and bend, And His do - -
 bow and bend, And His do - -

- min - - ion own.
 - min - - ion own.

Attacca.

Andante quasi Allegretto. SOPRANO.

Ah! Lord . . of

Andante quasi Allegretto. ♩ = 84.

Love, . . while man blasphemes Thy Name, Hushed is the song, . .

hushed is the song of heaven's e - ter - nal shrine:

The ve - ry An - gels bow their heads in shame, And weep, . . and

weep, to . . gaze up-on this grief of Thine.

dim. rall.

dim. pp

1st SOPRANO (AND SOLOIST).

A

p Ah, Lord . . of Love, . . while man blas-phemes Thy

2nd SOPRANO.

p Ah, Lord . . of Love, . . while man blas-phemes Thy

CONTRALTO & ALTO.

p Ah, Lord . . of Love, . . while man blas-phemes Thy . .

A

A little faster. $\text{♩} = 98$. (In duple measure, as before.)

p *tr* *tr* *tr* *tr*

cres.

Name, Hushed is the song, . .

cres.

Name, Hushed is the song, . .

cres.

Name, Hushed is the song, . .

(In duple measure, as before.)

p

Let

dim. *cres.*

Hushed is the . . song of heaven's e - ter - nal

dim. *cres.*

Hushed is the song of heaven's e - ter - nal

dim. *cres.*

Hushed is the song of heaven's e - ter - nal

Christ, let Christ, the King de - scend, And leave His

tr *tr* *tr* *tr*

shrine. . . The ve - ry An - gels bow their heads in

shrine . . The ve - ry An - gels bow their heads in

shrine . . The ve - ry An - gels bow their heads in

lof - ty throne, And leave His lof - ty throne,

shame, And weep, . . and weep . . to . .

shame, And weep, . . and weep . . to

shame, And weep, and weep . . to

Then will we bow and bend, And His do - min - ion own.

pp gaze up - on this grief of Thine.

pp gaze up - on this grief of Thine,

pp gaze up - on this grief of Thine,

B *TENOR SOLO. Agitato.* *dim.* Thou hast de - liv - er'd Me to the un -

sf

*A long pause.
Slow.*

- god - ly, And turned Me ov - er in - to the hands of the wick - ed, My

*A long pause.
Slow.*

ad lib.

face is foul with weep - ing, And on Mine eye - lids is the

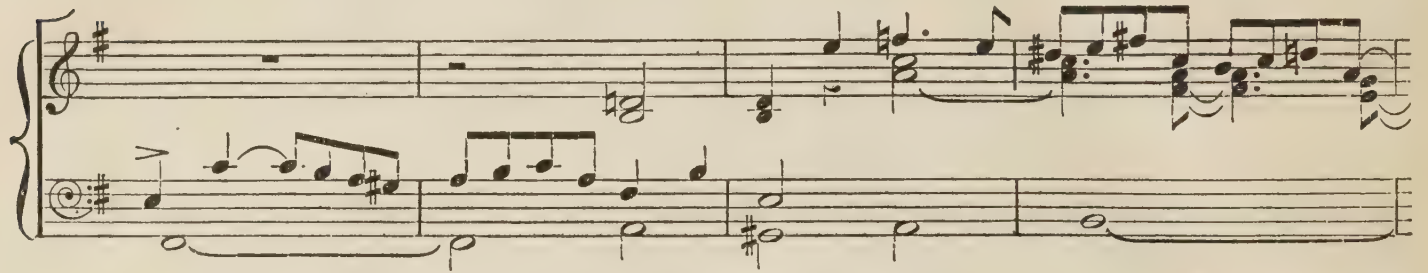
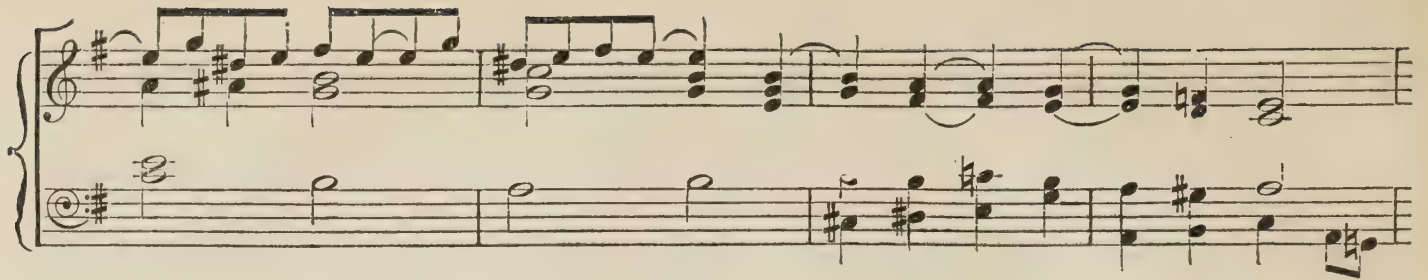
pp

rall. *pp* sha - dow of death.

Adagio.

Adagio.

p



RECIT. CHORUS. TENORS.

pp And Ma - ry Mag - da - le - ne, and

BASSES.

pp And Ma - ry Mag - da - le - ne, and

Ma - ry, the Mo - ther of Je - sus, be - held where He was

Ma - ry, the Mo - ther of Je - sus, be - held where He was

Fag.

laid.

laid.

rall.

Attacca.

Allegretto.

Piano introduction in E major, 3/4 time, marked *Allegretto*. The score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The music begins with a series of rests, followed by a series of chords and single notes, with dynamics *p* and *sf* indicated.

Allegretto. ♩ = 100.

Vocal and piano accompaniment for the first part of the chorus. The vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment are shown. The lyrics are: "Rest in peace, Thou thorn-crowned King, . . . Hear no more harsh". Dynamics include *p*, *cres.*, and *dim.*

SOPRANO. *p* *cres.* *dim.*
 Rest in peace, Thou thorn-crowned King, . . . Hear no more harsh

ALTO. *p* *cres.* *dim.*
 Rest in peace, Thou thorn-crowned King, Hear no more harsh

TENOR. *p* *cres.* *dim.*
 Rest in peace, Thou thorn-crowned King, Hear no more harsh

BASS. *p* *cres.* *dim.*
 Rest in peace, Thou thorn-crowned King, Hear no more harsh

Vocal and piano accompaniment for the second part of the chorus. The vocal parts and piano accompaniment are shown. The lyrics are: "voices swell, Scorn and scourge and suffering . . . In the". Dynamics include *cres.*, *f*, and *dim.*

voices swell, Scorn and scourge and suffering . . . In the

voices swell, . . . Scorn and scourge and suffering . . . In the

voices swell, Scorn and scourge and suffering . . . In the

voices swell, Scorn and scourge and suffering . . . In the

grave have lost their sting.

grave have lost their sting.

grave have lost their sting.

grave have lost their sting.

pp *sf*

A *mf* Bless - ed

mf Bless - ed Je - su, ne'er a -

mf Bless - ed Je - su, ne'er a - gain . . . Canst Thou

mf Bless - ed Je - su, ne'er a - gain Canst Thou come with man to

A *mf*

cres. *f*

Je - su ne'er a - gain Canst Thou come with man to dwell;

cres. *f*

- gain, . . ne'er a - gain Canst Thou come with man to dwell;

cres. *f*

come with man to dwell, Canst Thou come with man to dwell;

cres. *f*

dwell, with man to dwell, Canst Thou come with man to dwell;

f

Man the Lord of

f

Man the Lord of

f *dim.*

Man the Lord of Life hath slain,

f *dim.*

Man the Lord of Life . . hath slain,

Life hath slain.

Life hath slain.

B *Moderato.*

Ah! Lord
 Ah! . . . Lord Je - su, hope is
 Ah! . . . Lord Je - su,

pp

Ah! . . . Lord Je - su, . . . hope . . . is vain, Ah! . . . Lord
 Je - su, hope is vain, Ah! Lord Je - su, Ah! . . . Lord
 vain, is vain, . . . Lord Je - su, hope is vain, Ah! . . . Lord
 hope . . . is vain, Lord Je - su, Lord Je -

p, *f*, *cres.*

Je - su, hope is vain, hope is vain. Fare - well,
 Je - su, Ah! Lord Je - su, hope is vain. Fare - well,
 Je - su, Ah! Lord Je - su, hope is vain. Fare - well,
 - su, hope . . . is vain, is vain. Fare - well, Fare -

dim., *p*, *pp*

C Tempo lmo.

pp Fare - well.

pp Fare - well.

pp Fare - well.

- well, Fare - well.

pp *p*

cres. *dim.*

Nay! Thou Lord of Love, a - rise, . . Soothe our sor - row,

cres. *dim.*

Nay! Thou Lord of Love, a - rise, Soothe our sor - row,

cres. *dim.*

Nay! Thou Lord of Love, a - rise, Soothe our sor - row,

cres. *dim.*

Nay! Thou Lord of Love, a - rise, Soothe our sor - row,

p *cres.* *dim.*

cres. e accel.

break the spell; Must we still with stream - ing eyes

cres. e accel.

break the spell; . . Must we still with stream - ing eyes

cres. e accel.

break the spell; Must we still with stream - ing eyes

cres. e accel.

break the spell; Must we still with stream - ing eyes

cres. e accel.

Allegro.

D

f Wail Thine aw - ful sa - cri - fice? *ff* Nay! Thou

f Wail Thine aw - ful sa - cri - fice? *ff* Nay! Thou

f Wail Thine aw - ful sa - cri - fice? *ff* Nay! Thou

f Wail Thine aw - ful sa - cri - fice? *ff* Nay! Thou

f Wail Thine aw - ful sa - cri - fice? *ff* Nay! Thou

D *f* *ff* *Allegro. ♩ = 112.*

dim.

Lord of Love, a - rise, . . . Must we still with

dim.

Lord of Love, a - rise, . . . Must we still with

dim.

Lord of Love, a - rise, . . . Must we still with

dim.

Lord of Love, a - rise, . . . Must we still with

dim.

E *dim.*

stream - ing eyes Wail Thine aw - ful sa - cri - fice?

dim.

stream - ing eyes Wail Thine aw - ful sa - cri - fice?

dim.

stream - ing eyes Wail Thine aw - ful sa - cri - fice?

dim.

stream - ing eyes Wail Thine aw - ful sa - cri - fice?

dim.

E *dim.*

F
rall. poco a poco.

73

mf >

rall. poco a poco.

Fare - well,

mf >

rall. poco a poco.

Fare - well,

mf >

rall. poco a poco.

Fare - well,

mf >

Fare - well,

p rall. poco a poco.

rall. sempre.

Fare - well,

Fare - well,

rall. sempre.

Fare - well,

Fare - well,

rall. sempre.

Fare - well,

Fare - well,

rall. sempre.

Fare - well,

Fare - well,

rall. sempre.

Rest in peace, Fare - - well.

Rest in peace, Fare - - well,

Rest in peace, Fare - - well.

Rest in peace, Fare - well.

SCENE III.
THE MAGDALEN AT THE TOMB.

No. 16.

CHORUS.—“AWAKE, AWAKE.”

Maestoso.

Maestoso. ♩ = 80.

ff

SOPRANO.
A - wake, a - wake, put on strength, O arm of the Lord,

ALTO.
A - wake, a - wake, put on strength, O arm of the Lord,

TENOR.
A - wake, a - wake, put on strength, O arm of the Lord,

BASS.
A - wake, a - wake, put on strength, O arm of the Lord,

put on strength, put on strength,

put on strength, put on strength, A - wake up my glo - ry,

put on strength, put on strength, A -

Org.

A - wake up my glo - ry, my on - ly good, my on - ly

my on - ly

A - wake up my glo - ry, my on - ly

- wake up my glo - ry, my on - ly

dim. good, and re - turn, re - turn, re - turn, my on - ly

dim. good, re - turn, re - turn, re - turn, my on - ly good, re -

dim. good, re - turn, re - turn, re - turn, my on - ly good, re - turn, my

dim. good, re - turn, re - turn, re - turn, my

dim. *p*

cres. good, my on - ly good, re - turn, my on - ly good, my

cres. - turn, my on - ly good, re - turn, my

cres. on - ly good, re - turn, my on - ly good, re - turn, my

cres. on - ly good, my on - ly good, re - turn, my on - ly good, my

cres.

on - ly good, re - turn, re - turn. A - bove all things we de - sire to

on - ly good, re - turn, re - turn.

on - ly good, re - turn, re - turn.

on - ly good, re - turn, re - turn.

see Thee, Re - turn, . . . my on - ly good, re - turn, my

A - bove all things we de - sire to see Thee; Re - turn, . .

A - bove all things

on - ly good, re -

. . . re - turn, re - turn, my on - ly

we de - sire to see Thee; Re - turn, my on - ly good, re - turn, re -

A - bove all things we de - sire to see thee,

cres. *f* *dim.* A

turn, my on - ly good, re - turn. my on - ly good, re - turn. re - turn.

cres. *f* *dim.*

good, my . . on - ly good, re - turn, my on - ly good, re - turn.

cres. *f* *dim.*

turn, my . . on - ly good, re - turn, my on - ly good, re - turn.

cres. *f* *dim.*

my . . on - ly good, re - turn, my on - ly good, re - turn.

cres. *f* *dim.* A

ff

A - wake, a - wake, put on strength, O arm of the Lord,

ff

A - wake, a - wake, put on strength, O arm of the Lord,

ff

A - wake, a - wake, put on strength, O arm of the Lord,

ff

A - wake, a - wake, put on strength, O arm of the Lord,

ff

B

put on strength, put on strength,

put on strength, put on strength,

ff

put on strength, put on strength, put on strength, O

ff

put on strength, put on strength, put on strength, O arm of the Lord,

ff

B

put on strength, O arm of the Lord, put on strength,
 put on strength, put on strength, O arm of the Lord, put on strength,
 arm of the Lord put on strength, O arm of the Lord, put on strength,
 put on strength, put on strength, O arm of the Lord, put on strength.

put on strength, Re - turn then, my Be - lo - ved,
 put on strength, Re - turn then,
 put on strength, Re - turn then,
 put on strength, Re - turn then,

re - turn then, my Be - lo - ved, re -
 my Be - lo - ved, re - turn, my Be - lo - ved, re -
 my Be - lo - ved, re - turn then, my Be - lo - ved, re -
 Re - turn then, my Be - lo - ved, Be - lo - ved, re -

Attacca.

Andante. RECIT. BASS. *p*

Andante. ♩ = 100. The first day of the week com - eth Ma - ry Mag - da -

le - ne ear - ly, while it was yet dark,

mf and se - eth the stone ta - ken a - way from the se - pul - chre. *dim.*

A little slower. SOPRANO. *con tenerezza.* *p* They have

A little slower. ♩ = 84. *Solo.*

ta - ken a - way my Lord, and I know not where they have laid Him.

B *Allegro.* *Agitato.*

I will rise now and go a - bout the ci - ty,

Allegro. ♩ = 84.

p

cres.

in the streets and broad - ways will I seek Him,

cres. *cres.*

f

Him Whom my soul . . . lov - - - eth,

f *dim.*

p *mf.*

Him Whom my soul . . . lov - eth; . . . I sought Him, I

p *p* *pp* *cres.*

p *rall.*

sought Him, but found Him not.

dim. *p rall.* *pp*

C *Andante.* *p*

They have

Andante. $\text{♩} = 84.$

p Solo.

dim.

ta - ken a - way my Lord, and I know not where they have laid Him.

pp

Bass. *p*

But Ma - ry stood with - out at the se - pul-chre

D

weep - ing.

Slow. $\text{♩} = 60.$

pp

pp

And as she wept, as she wept she stoop - ed down and

pp

looked in - to the se - pulchre, and se - eth two an - gels in white, sit - ting,

pp

one at the head, the o - ther at the feet, where the bo - dy of Je - sus had

SOPRANO.
con tenerezza.

CONTRALTO.

lain, And they said un - to her : Wo - man, why weep - est thou ? They have

p

ta - ken a - way my Lord, and I know not where they have laid Him.

pp

Attacca.

Allegretto.

SOLO (CONTRALTO).

ANGELIC CHOIR.

1st SOPRANO.

2nd SOPRANO.

ALTO & CONTRALTO.

Allegretto. ♩ = 80.

here! death's so - lemn doom Could ne'er the Lord of Death re -

here! death's so - lemn doom Could ne'er the Lord of Death re -

here! death's so - lemn doom Could ne'er the Lord of Death re -

Mark ye with-in the

- tain. He is not here, He is not here!

- tain. He is not here, He is not here!

- tain. He is not here, He is not here!

cres.

si - lent tomb Where once the Lord of Life hath

cres.

lain. *A mf* As one who scorns the chains of

p He is not here, He is not here!

p He is not here, He is not here!

p He is not here, He is not here!

A *dim.*

p death's tre-men-dous sway, Crown'd with His aw - ful crown of

cres. thorns, He rose, He rose up - on the wings of

p *cres.* *cres.*

day, He rose up - on the wings of day.

f *p* He is not
p He is not
p He is not

here, He is not here! As one who scorns the chains of
mf *mf* *mf* *cres.* *mf*

here, He is not here! As one who scorns the chains of

here, He is not here! As one who scorns the chains of

death's tre-men-dous sway, Crown'd with His aw-ful crown of

death's tre-men-dous sway, Crown'd with His aw-ful crown of

death's tre-men-dous sway,

cres. thorns, He rose, He rose up-on the wings of *f*

cres. thorns, He rose, He rose up-on the wings of *f*

cres.

ff day, He rose up-on the wings of day, *pp* He is not here, He is not

ff day, He rose up-on the wings of day, *pp* He is not here, He is not

ff He rose up-on the wings of day, *pp* He is not here, He is not

B *p* *cres.*
 For ev - er - more, for ev - er - more shall
 here!
 here!
 here!

B *dim.* *p* *cres.*
 glo - ry cir - cle round His Head;
 He is not here, He is not
 He is not here, He is not
 He is not here, He is not

dim. *pp*
 Bow ye be - fore . . Him and a - dore, But seek Him not a -
 here!
 here!
 here!

mf *cres.*
 here!
 here!
 here!

mf *cres.*

- mong the dead, seek Him not a - mong the dead.

p Bow down be -

p Bow down be -

p Bow down be -

cres.

- fore Him and a - dore, But seek Him not a - mong the dead,

cres.

- fore Him and a - dore, But seek Him not a - mong the dead,

CONTRALTOS.

cres.

- fore Him and a - dore, But seek Him not a - mong the dead,

cres.

p seek Him not a - mong the dead, He is not

p seek Him not a - mong the dead, He is not here, He

ALTOS & CONTRALTOS.

p seek Him not a - mong the dead, He is not here, not here, He

[illegible]

here, For ev - er - more, for ev - er - more shall

here, For ev - er - more, for ev - er - more shall

here, For ev - er - more, for ev - er - more shall

here, For ev - er - more, for ev - er - more shall

pp cres. f

pp cres. f

pp cres. f

pp cres. f

This musical score is for the "Gloria in excelsis Deo" by Franz Schubert, specifically the section marked "Moderato". It is a three-part setting for voice and piano. The score is written in B-flat major (two flats) and 4/4 time. The vocal parts (Soprano, Alto, and Tenor) enter with the lyrics "glo - ry cir - cle round His head." and "Bow down be - fore Him". The piano accompaniment features a prominent bass line with a descending scale and a treble line with chords and a descending scale. The score includes dynamic markings such as *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo).

and a - dore, But seek Him not a - mong the dead,
 and a - dore, But seek Him not a - mong the dead,
 and a - dore, But seek Him not . . a - mong the dead,

He is not here.
 He is not here, not here.
 He is not here, He is not here.
 He is not here, He is not here.

legato.
 p

ppp

No. 19. RECITATIVE.—“THE WATCHMEN THAT GO ABOUT THE CITY.”

RECIT. SOPRANO.
Moderato. a tempo.

The watchmen that go a - bout the ci - ty met me, to whom I said,

Saw ye Him? Him whom my soul lov - eth. And she

turn - ed her - self and saw Je - sus stand - ing, and knew not that it was Je - sus.

Je - sus saith un - to her, Wo - man, why weep - est thou? whom seek - est thou?

BASS.

She said un-to Him,

*tempo.*SOPRANO. (*tempo.*)

Sir, if thou hast borne Him hence,

tell me where thou hast laid Him, and I will take Him a - way. . . .

BASS.

TENOR.

SOPRANO.

Je - sus saith un-to her,

Ma - ry.

Rab - bo - ni!

Attacca.

Allegro molto.

The musical score is arranged in three systems. The first system features a piano introduction with a treble and bass staff. The piano part has a tempo marking of *Allegro molto* and a tempo of $\text{♩} = 112$. The piano introduction consists of a series of eighth notes in the treble and chords in the bass. The second system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts enter with the lyrics 'Mag - da - le - na,' and the piano part provides a harmonic accompaniment. The third system continues the vocal and piano parts, with the piano part featuring a more complex rhythmic pattern in the bass.

Allegro molto.
 $\text{♩} = 112$.

SOPRANO.
Mag - da - le - na, Mag - da - le - na,

ALTO.
Mag - da - le - na, Mag - da - le - na,

TENOR.
Mag - da - le - na, Mag - da - le - na,

BASS.
Mag - da - le - na, Mag - da - le - na,

Mag - da - le - na, past is wail - ing, Calm thy sor - row, cease thy tears ;

Mag - da - le - na, past is wail - ing, Calm thy sor - row, cease thy tears ;

Mag - da - le - na, past is wail - ing, Calm thy sor - row, cease thy tears ;

Mag - da - le - na, past is wail - ing, Calm thy sor - row, cease thy tears ;

They no more can be a - vail - ing As when Je - sus soothed thy fears : *dim.*

They no more can be a - vail - ing As when Je - sus soothed thy fears : *dim.*

They no more can be a - vail - ing As when Je - sus soothed thy fears : *dim.*

They no more can be a - vail - ing As when Je - sus soothed thy fears : *dim.*

[illegible]

The image displays a musical score for a hymn titled "The Power of Jesus." The score is arranged for four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "They no more can be a - vail - ing As when Je - sus soothed thy fears." The score includes dynamic markings such as *cres.* (crescendo) and *p* (piano). A section marked "A" appears at the end of the vocal lines. The piano accompaniment features a melody in the right hand and a supporting bass line in the left hand, with a triplet figure in the final measure.

cres.
They no more can be a - vail - ing As when Je - sus soothed thy fears.

cres.
They no more can be a - vail - ing As when Je - sus soothed thy fears.

cres.
They no more can be a - vail - ing As when Je - sus soothed thy fears.

cres.
They no more can be a - vail - ing As when Je - sus soothed thy fears.

cres. *p* *A*

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "Raise the strain, the heavens are ring - ing,". The piano part features a complex, rhythmic accompaniment with triplets and sixteenth notes, marked with a mezzo-forte (*mf*) dynamic. The vocal parts are written in a simple, homophonic style, with the lyrics clearly visible below the notes.

Thou - - sand voi - ces joy - ous sing - ing,

Thou - - sand voi - ces joy - ous sing - ing,

Thou - - sand voi - ces joy - ous sing - ing,

cres.

fff Hal - - le - lu - jah, Hal - - le - lu - jah,

fff Hal - - le - lu - jah, Hal - - le - lu - jah,

fff Hal - - le - lu - jah, Hal - - le - lu - jah,

fff Hal - - le - lu - jah, Hal - - le - lu - jah,

f Hal - - le - lu - jah, Hal - - le - lu - jah,

Christ is King, Christ is King,

Christ is King, Christ is King,

Christ is King, Christ is King,

Christ is King, Christ is King,

Christ is King, Christ is King,

3

Hal - le - lu - jah, Hal - le - lu - jah,
 Hal - le - lu - jah, Hal - le - lu - jah,
 Hal - le - lu - jah, Hal - le - lu - jah,
 Hal - le - lu - jah, Hal - le - lu - jah,

Christ is King, Christ is King,
 Christ is King, Christ is King,
 Christ is King, Christ is King,
 Christ is King, Christ is King,

Christ is King.
 Christ is King.
 Christ is King.
 Christ is King.

SOLO. SOPRANO.
mf Mag - da - le - na, joy - ful - heart - ed, *p* Peace of Heaven shall with thee

SOLO. ALTO.
mf Mag - da - le - na, joy - ful - heart - ed, *p* Peace of Heaven shall with thee

SOLO. TENOR.
mf Mag - da - le - na, joy - ful - heart - ed, *p* Peace of Heaven shall with thee

SOLO. BASS.
mf Mag - da - le - na, joy - ful - heart - ed, *p* Peace of Heaven shall with thee

p stay, For the night is now de - part - ed, *cres.* For the night is

p stay, For the night is now de - part - ed, *cres.* For the night is

p stay. For the night is now de - part - ed, *cres.* For the night is

p stay, For the night is now de - part - ed,

f now de - part - ed, Lo! the glo - ry of the day, *p* Lo! the

f now de - part - ed, Lo! the glo - ry of the day, *p* Lo! the

f now de - part - ed, Lo! the glo - ry of the day, *p* Lo! the

cres. mf Lo! the glo - ry of the day, *p* Lo! the

mf
glo - ry of . . the day : Christ hath freed the

mf
glo - ry of the day : Christ hath freed the race of mor - tals,

mf
glo - ry of . . the day : Christ hath freed the

mf
glo - ry of the day : Christ

CHORUS.

ppp
Hal - le - lu - jah,

ppp
Hal - le - lu - jah,

ppp
Hal - le - lu - jah,

race of mor - tals, Christ hath burst the grave's dark por - tals, Christ hath

Christ hath burst the grave's dark por - tals, Christ hath burst, Christ hath

race of mor - tals, Christ hath burst the grave's dark por - tals, Christ hath

hath burst the grave's dark por - tals, Christ hath burst, Christ hath

ppp
Hal - le - lu - jah,

p *cres.*
Hal - le - lu - jah, Hal - le -

pp *cres.* *cres.*
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -

burst the grave's dark por - tals, Hal - le - lu - jah! Christ is King.

burst the grave's dark por - tals, Hal - le - lu - jah! Christ is King.

burst the grave's dark por - tals, Hal - le - lu - jah! Christ is King.

burst the grave's dark por - tals, Hal - le - lu - jah! Christ is King.

Hal - le - lu - jah!

Hal - le - lu - jah!

- lu - jah! Christ is King, Christ is King,

- lu - jah! Christ is King, Christ is King,

mf

CHORUS.

Hal - le - lu - jah! Christ is King, Christ is

CHORUS.

Hal - le - lu - jah! Christ is King, Christ is

CHORUS.

Hal - le - lu - jah! Christ is King, Christ is

CHORUS.

Hal - le - lu - jah! Christ is King, Christ is

Hal - le - lu - jah! Christ is King, Christ is

King, Hal - - le - lu - jah, Christ is

King, Hal - - le - lu - jah, Christ is

King, Hal - - le - lu - jah, Christ is

King, Hal - - le - lu - jah, Christ is

King, Christ is King, Hal - - le - lu - jah,

King, Christ is King, Hal - - le - lu - jah,

King, Christ is King, Hal - - le - lu - jah,

King, Christ is King, Hal - - le - lu - jah,

Christ is King,

Christ is King,

Christ is King,

Christ is King,

109

f Mag - da - le - na,

f Mag - da - le - na,

f Mag - da - le - na,

f Mag - da - le - na,

Mag - da - le - na,

MAG - da - le - na,
MAG - da - le - na,
MAG - da - le - na,
MAG - da - le - na,

MAG - da - le - na,

MAG - da - le - na,

MAG - da - le - na,

MAG - da - le - na,

praise Him, praise Him, He hath left the tomb be - low; See the
 praise Him, praise Him, He hath left the tomb be - low; See the
 praise Him, praise Him, He hath left the tomb be - low; See the
 praise Him, praise Him, He hath left the tomb be - low; See the

Vic - tor doth up - raise Him From the con - quest of His foe:
 Vic - tor doth up - raise Him From the con - quest of His foe:
 Vic - tor doth up - raise Him From the con - quest of His foe:
 Vic - tor doth up - raise Him From the con - quest of His foe:

Once He sank death's tor - ments un - der, once . . . He sank,
 Once He sank death's tor - ments un - der, He
 Once He sank death's . . . tor - ments un - der He
 Once He sank, He sank, . . . He . . .

dim. *pp* *cres.*

He sank death's tor - - ments un - der, Now He

dim. *pp* *cres.*

sank . . . death's tor - - ments un - der, Now He

dim. *pp* *cres.*

sank . . . death's tor - - ments un - der, Now He

dim. *pp* *cres.*

sank . . . death's tor - - ments un - der, Now He

dim. *pp* *cres.*

rends the chains a - sun - der, now He rends the chains a - sun - der,

cres.

rends the chains a - sun - der, now He rends the chains a - sun - der,

cres.

rends the chains a - sun - der, now He rends the chains a - sun - der,

cres.

rends the chains a - sun - der, now He rends the chains a - sun - der,

cres.

Hal - le - lu - jah, Hal - le - lu - jah Christ is King, . . Christ

f *ff*

Hal - le - lu - jah, Hal - le - lu - jah Christ is King, . . Christ

f *ff*

Hal - le - lu - jah, Hal - le - lu - jah Christ is King, . . Christ

f *ff*

Hal - le - lu - jah, Hal - le - lu - jah Christ is King, . . Christ

is King. Mag - da - le - na, praise Him, praise Him, Christ is King,

is King. Mag - da - le - na, praise Him, praise Him, Christ is King,

is King. Mag - da - le - na, praise Him, praise Him, Christ is King,

is King. Mag - da - le - na, praise Him, praise Him, Christ is King,

is King.

is King.

is King.

is King.

is King.

E SOLO.
Mag - da - le - na, now a - dore Him, Mark how tri - umph crowns His brow,

SOLO.
Mag - da - le - na, now a - dore Him, Mark how tri - umph crowns His brow,

SOLO.
Mag - da - le - na, now a - dore Him, Mark how tri - umph crowns His brow,

SOLO.
Mag - da - le - na, now a - dore Him, Mark how tri - umph crowns His brow,

E
Mag - da - le - na, now a - dore Him, Mark how tri - umph crowns His brow,

Peace . . is ev - er - more be - fore Him, peace is ev - er -

Peace . . is ev - er - more be - fore Him, peace is ev - er

Peace . . is ev - er - more be - fore Him, peace is ev - er

Peace . . is ev - er - more be - fore Him, peace is ev - er -

- more be - fore Him, Hon - our is His guer - don now.

- more be - fore Him, Hon - our is His guer - don now. See the

- more be - fore Him, Hon - our is His guer - don now.

- more be - fore Him, Hon - our is His guer - don now.

See the wounds . . . that tell His sto - ry,

wounds . . . that tell His sto - ry, . . .

See the wounds . . . that tell His sto - ry,

see the wounds, see the wounds, see the wounds, see the wounds, that tell His sto - ry,

wounds that tell His sto - ry, In the glad new life of glo - ry,
wounds that tell His sto - ry, In the glad new life of glo - ry,
wounds that tell His sto - ry, In the glad new life of glo - ry,
In the glad new life of glo - ry,

in the glad new life of glo - - - - - ry, in the
in the glad new life of glo - - - - - ry, in the
in the glad new life of glo - - - - - ry, in the
in the glad new life of glo - - - - - ry, in the

glad new life, . . . in the glad new life . . .

glad new life, the glad new life, the glad new life, the glad new

glad new life, the glad new life, the glad new life, the glad new

glad new life, in the glad new life, the glad new

CHORUS.

cres.

p Hal - le - lu - jah, Hal - le - lu - jah, Christ is King,

p Hal - le - lu - jah, *cres.* Hal - le - lu - jah, *f* Christ is King,

of glo - - - ry.

life of glo - - - ry.

life of glo - - - ry.

life of glo - - - ry.

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah!

Hal - le - lu - jah!

Stainer's "St. Mary Magdalen."—Novello, Ewer and Co.'s Octavo Edition.

Lo, thou fear'st nor death nor pain, Lo, thou fear'st nor death nor pain.

Lo, thou fear'st nor death nor pain, Lo, thou fear'st nor death nor pain.

Lo, thou fear'st nor death nor pain, Lo, thou fear'st nor death nor pain.

thou fear'st nor death nor pain, Lo, thou fear'st nor death nor pain.

Hal - - le - lu - jah!

Grief and woe hence-forth are ban-ish'd, In the day the

Grief and woe hence-forth are ban-ish'd, In the day the night has van-ish'd,

Grief and woe hence-forth are ban-ish'd, In the day the

Grief and woe hence-forth are ban-ish'd,

Hal - le - lu - jah!

Hal - le - lu - jah!

Hal - le - lu - jah!

Hal - le - lu - jah!

night has van - ish'd, in the day the night has van - ish'd, Hal - le - lu - jah,

In the day, in the day the night has van - ish'd, Hal - le - lu - jah,

night has van - ish'd, in the day the night has van - ish'd, Hal - le - lu - jah,

In the day, in the day the night has van - ish'd, Hal - le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Christ is King, Christ is King,

Hal - le - lu - jah, Hal - le - lu - jah, Christ is King, Christ is King,

Christ is King.

Christ is King.

Christ is King.

Christ is King.

Hal - le - lu - jah, Hal - le - lu - jah, Christ is

Hal - le - lu - jah, Hal - le - lu - jah, Christ is

Hal - le - lu - jah, Christ is

Hal - le - lu - jah, Christ is

Hal - le - lu - jah, Christ is

Hal - le - lu - jah, Christ is

cres. 3 3

King, Christ is King, Hal - le - lu - jah,

King, Christ is King, Hal - le - lu - jah,

King, Christ is King, Hal - le - lu - jah,

King, Christ is King, Hal - le - lu - jah,

Christ is King, Christ is King, A - -

Christ is King, Christ is King,

Christ is King, Christ is King, A - -

Christ is King, Christ is King, A - -

men, A - -

A - - men, A - - men, A - -

men, A - - men, A - -

men, A - - men, A - - men, A - -

[illegible]

The image shows a page from a musical score for 'The Song of the Lark'. It features five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two sharps (F# and C#). The lyrics 'men, A - - - - - men,' are written below the first four staves. The bottom staff is a piano accompaniment, consisting of a grand staff with a treble and bass clef, also in the key of two sharps. The music is written in a style typical of early 20th-century sheet music, with various musical notations including notes, rests, and dynamic markings like 'V' (forte) and 'V' (piano).

The image shows a page from a musical score for the song "The Rose Tree." It features five staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom two staves are for piano accompaniment. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The lyrics "men, A" are written below the vocal staves. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand, with some chords and single notes. The score is written in a traditional, slightly aged style with black ink on a light-colored background.

men, A - men, A -

men, A men. men. men. men.

SOLO. RECIT. *ad lib.*

If ye then, if ye be ri-sen with Christ, seek those things which are a -

bove, where Christ sit-teth at the right hand of God, Set your af-

fec-tions on things a-bove, not on things on the earth. For ye are

dead, and your life, your life is hid with Christ in God. A-men.

CHORUS.

A-men.

A-men.

A-men.

A-men.

NOVELLO'S ORIGINAL OCTAVO EDITIONS OF Oratorios, Cantatas, Odes, Masses, &c.

	Paper Cover.	Paper Boards.	Scarlet Cloth.		Paper Cover.	Paper Boards.	Scarlet Cloth.
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THE FAYS' FROLIC (Female voices) ...	2/6	—	—	DANIEL ...	3/6	—	—
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THE WISHING STONE (ditto) ...	2/6	—	—	BOADICEA ...	2/6	—	—
THE WATER FAIRIES (ditto) ...	2/6	—	—	EDWARD BUNNETT.			
THE SILVER CLOUD (ditto) ...	2/6	—	—	OUT OF THE DEEP (Psalm 130) ...	1/0	—	—
MINSTER BELLS (ditto) ...	2/6	—	—	CARISSIMI.			
W. CROWTHER-ALWYN.				JEPHTHAH ...	1/0	—	—
MASS, IN F (Latin and English) ...	3/0	—	5/0	F. D. CARNELL.			
THOMAS ANDERTON.				SUPPLICATION ...	5/0	—	—
YULE TIDE ...	2/6	3/0	—	GEORGE CARTER.			
THE NORMAN BARON ...	1/0	—	—	SINFONIA CANTATA (Psalm 116) ...	2/0	—	3/6
WRECK OF THE HESPERUS ...	1/0	—	—	WILLIAM CARTER.			
P. ARMES.				PLACIDA ...	2/0	2/6	4/0
HEZEKIAH ...	2/6	—	—	CHERUBINI.			
ST. JOHN THE EVANGELIST ...	2/6	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6
E. ASPA.				SECOND MASS, IN D MINOR ...	2/0	2/6	3/6
THE GIPSIES ...	1/0	—	—	THIRD MASS (CORONATION) ...	1/0	1/6	2/6
ENDYMION ...	4/0	—	—	FOURTH MASS, IN C ...	1/0	1/6	2/6
ASTORGA.				E. T. CHIPP.			
STABAT MATER ...	1/0	1/6	—	JOB ...	4/0	—	—
BACH.				NAOMI ...	5/0	—	—
MASS, IN B MINOR ...	2/6	3/0	4/0	SIR MICHAEL COSTA.			
MISSA BREVIS, IN A ...	1/6	—	—	THE DREAM ...	1/0	—	—
THE PASSION (S. MATTHEW) ...	2/0	2/6	4/0	F. H. COWEN.			
THE PASSION (S. JOHN) ...	2/0	2/6	4/0	THE SLEEPING BEAUTY ...	2/6	3/0	4/0
CHRISTMAS ORATORIO ...	2/0	2/6	4/0	W. CRESER.			
MAGNIFICAT ...	1/0	—	—	EUDORA (A dramatic Idyll) ...	2/6	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—	W. CROTCH.			
GOD SO LOVED THE WORLD ...	1/0	—	—	PALESTINE ...	3/0	3/6	5/0
GOD'S TIME IS THE BEST ...	1/0	—	—	W. H. CUMMINGS.			
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—	THE FAIRY RING ...	2/6	—	—
O LIGHT EVERLASTING ...	1/0	—	—	W. G. CUSINS.			
BIDE WITH US ...	1/0	—	—	TE DEUM ...	1/6	—	—
A STRONGHOLD SURE ...	1/0	—	—	FÉLICIEN DAVID.			
BE NOT AFRAID ...	0/6	—	—	THE DESERT (Male voices) ...	1/6	2/0	—
Ditto, SOL-FA, 0/4.				P. H. DIEMER.			
BLESSING, GLORY, AND WISDOM ...	0/6	—	—	BETHANY ...	4/0	—	—
I WRESTLE AND PRAY ...	0/4	—	—	M. E. DOORLY.			
THOU GUIDE OF ISRAEL ...	1/0	—	—	LAZARUS ...	2/6	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—	ANTON DVORÁK.			
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—	THE SPECTRE'S BRIDE ...	3/0	3/6	5/0
J. BARNBY.				STABAT MATER ...	2/6	3/0	4/0
REBEKAH ...	1/0	1/6	2/6	PATRIOTIC HYMN ...	1/6	—	—
THE LORD IS KING (Psalm 97) ...	1/6	2/0	—	A. E. DYER.			
J. F. BARNETT.				SALVATOR MUNDI ...	2/6	—	—
THE ANCIENT MARINER ...	3/6	4/0	5/0	HENRY FARMER.			
Ditto, SOL-FA, 2/0.				MASS, IN B FLAT (Latin and English) ...	2/0	2/6	3/6
THE RAISING OF LAZARUS ...	6/6	—	9/0	JOHN FARMER.			
BEETHOVEN.				CINDERELLA (A Fairy Opera) ...	4/0	—	6/0
RUINS OF ATHENS ...	1/0	1/6	2/6	NIELS W. GADE.			
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6	PSYCHE ...	2/6	3/0	4/0
MOUNT OF OLIVES ...	1/0	1/6	2/6	Ditto, SOL-FA, 1/6.			
MASS, IN C ...	1/0	1/6	2/6	SPRING'S MESSAGE ...	0/8	—	—
COMMUNION SERVICE, IN C ...	1/6	—	3/0	ERL-KING'S DAUGHTER ...	1/0	1/6	2/6
MASS, IN D ...	2/0	2/6	4/0	Ditto, SOL-FA, 0/9.			
THE CHORAL SYMPHONY ...	2/6	—	—	ZION ...	1/0	1/6	2/0
Ditto, THE VOCAL PORTION				THE CRUSADERS ...	2/0	2/6	4/0
THE CHORAL FANTASIA ...	1/0	—	—	Ditto, SOL-FA, 1/0.			
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—	COMALA ...	2/0	2/6	4/0
MEEK, AS THOU LIVEDST, HAST THOU DEPARTED ...	0/2	—	—	CHRISTMAS EVE ...	1/0	1/6	—
WILFRED BENDALL.				HENRY GADSBY.			
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—	ALCESTIS (Male voices) ...	4/0	—	—
SIR JULIUS BENEDICT.				LORD OF THE ISLES ...	4/0	—	—
ST. PETER ...	3/0	3/6	5/0	Ditto, SOL-FA, 1/6.			
THE LEGEND OF ST. CECILIA ...	2/6	3/0	4/0	COLUMBUS (Male voices) ...	2/6	—	—
SIR W. STERNDALE BENNETT.				G. GARRETT.			
THE MAY QUEEN ...	3/0	3/6	5/0	THE SHUNAMMITE ...	3/0	—	—
Ditto, SOL-FA, 1/0.				A. R. GAUL.			
THE WOMAN OF SAMARIA ...	4/0	—	6/0	PASSION SERVICE ...	2/6	3/0	4/0
Ditto, SOL-FA, 1/0.				RUTH ...	2/0	2/6	4/0
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	THE HOLY CITY ...	2/6	3/0	4/0
W. R. BEXFIELD.				Ditto, SOL-FA, 1/0.			
ISRAEL RESTORED ...	4/0	—	6/0	F. A. GILL.			
J. BRADFORD.				THE LORD OF BURLEIGH ...	2/6	—	5/0
PRAISE THE LORD ...	2/0	—	—				
W. F. BRADSHAW.							
GASPAR BECERRA ...	1/6	—	—				
J. BRAHMS.							
A SONG OF DESTINY ...	1/0	—	—				

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BY THE WATERS OF BABYLON (Psalm 137)	1/0	—	—	HEINRICH HOFMANN.				
NCENIA	1/0	—	—	FAIR MELUSINA	2/0	2/6	4/0
CH. GOUNOD.					CINDERELLA	4/0	—	—
MORS ET VITA	6/0	6/6	7/6	SONG OF THE NORNS (Female voices)	1/0	—	—
THE REDEMPTION (English words)	5/0	6/0	7/6	HUMMEL.				
Ditto, SOL-FA, 2/0.	...	—	—	—	FIRST MASS, IN B FLAT	1/0	1/6	2/6
Ditto (French Words)	8/4	—	—	COMMUNION SERVICE, ditto	2/0	—	4/0
Ditto (German Words)	10/0	—	—	SECOND MASS, IN E FLAT	1/0	1/6	2/6
MESSE SOLENNELLE (St. CECILIA)	1/0	1/6	2/6	COMMUNION SERVICE, ditto	2/0	—	4/0
COMMUNION SERVICE (Messe Solennelle)	1/6	2/0	3/0	THIRD MASS, IN D	1/0	1/6	2/6
TROISIÈME MESSE SOLENNELLE	2/6	—	—	COMMUNION SERVICE, ditto	2/0	—	4/0
DE PROFUNDIS (130th Psalm) (Latin Words)	...	1/0	—	—	ALMA VIRGO (Latin and English)	0/4	—	—
Ditto (Out of darkness)	1/0	—	—	QUOD IN ORBE (Ditto)	0/4	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON	...	—	—	—	F. ILIFFE.				
THE CROSS (Filiz Jerusalem)	1/0	—	—	ST. JOHN THE DIVINE	1/0	—	—
DAUGHTERS OF JERUSALEM	1/0	—	—	W. JACKSON.				
GALLIA	1/0	—	—	THE YEAR	2/0	2/6	—
Ditto, SOL-FA, 0/4.	...	—	—	—	A. JENSEN.				
C. H. GRAUN.					THE FEAST OF ADONIS	1/0	—	—
THE PASSION OF OUR LORD (Der Tod Jesu)	2/0	2/6	4/0	C. WARWICK JORDAN.				
TE DEUM	2/0	2/6	4/0	BLOW YE THE TRUMPET IN ZION	1/6	—	—
J. O. GRIMM.					J. KINROSS.				
THE SOUL'S ASPIRATION	1/0	—	—	SONGS IN A VINEYARD (Female voices)	2/6	—	—
HANDEL.					Ditto, SOL-FA, 0/6.	...	—	—	—
SEMELE	3/0	3/6	5/0	H. LAHEE.				
THE PASSION	3/0	3/6	5/0	THE SLEEPING BEAUTY (Female voices)	2/6	—	—
THE TRIUMPH OF TIME AND TRUTH	3/0	3/6	5/0	Ditto, SOL-FA, 0/6.	...	—	—	—
ALEXANDER BALUS	3/0	3/6	5/0	LEONARDO LEO.				
HERCULES	3/0	3/6	5/0	DIXIT DOMINUS	1/0	1/6	—
ATHALIAH	3/0	3/6	5/0	H. LESLIE.				
ESTHER	3/0	3/6	5/0	THE FIRST CHRISTMAS MORN	2/6	—	—
SUSANNA	3/0	3/6	5/0	F. LISZT.				
THEODORA	3/0	3/6	5/0	THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0
BELSHAZZAR	3/0	3/6	5/0	C. H. LLOYD.				
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